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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD
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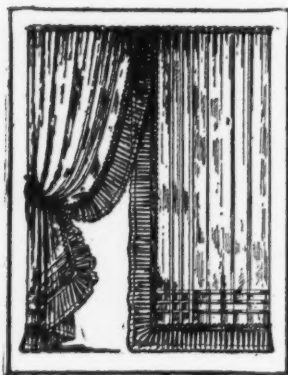
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JOHN F. DOUTHITT

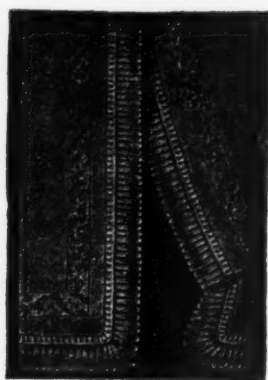
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1900

Vol. 48—No. 5

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES
INCLUDING COLOR PLATE



PORTRAIT OF A CENTENARIAN. BY JULES LEFEBVRE

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MY NOTE BOOK



ILLUSTRATION FROM "EDGES,"
BY ALICE WOODS

THE committee of the Trustees of the Metropolitan Museum of Art has definitely notified the executors of the estate of the late Peter Marié that his famous collection of miniature portraits of New York women will not be accepted as a gift by the institution.

The reason assigned was that miniatures were "unsuitable" for museum purposes. This "unsuitable" was explained by General Di Cesnola, Director of the Museum, after this fashion:

"There are two difficulties about the miniatures. In the first place, some of them are not art, and in the second place, they are not, considered as a whole, of the historical value that was claimed for them. It was said that the collection was of the most beautiful women in the United States. That is not true, for beautiful women are not confined to the 'four hundred,' and I could go out on Broadway and find women as beautiful as any in the collection. Therefore they could not urge validly that the collection must be accepted because of its intrinsic artistic value.

"Nor are they all of historical value, because some are not portraits, but merely copies made in Europe of photographs taken on this side. I believe these reasons to be entirely sufficient to warrant their rejection, and so told the Committee on Admissions, of which I am a member. It is possible that, the collection having been rejected here, the miniatures will be put on private sale, in which case we might purchase some of them, possessed of real value, either artistic or historical."

A CHECK for \$500,000 has been received by the Trustees of the Metropolitan Museum of Art as the first payment on the bequest made to the Museum under the will of the late Jacob S. Rogers, the millionaire locomotive builder of Paterson, N. J. Further payments are expected to follow in the regular course of the settlement of the estate, and it is said that the amount which the Museum is likely to receive will aggregate at least \$6,000,000.

Mr. Rogers died in July of 1901, and an inventory of his personal estate showed \$5,543,489. In addition to that there was about \$2,000,000 of real estate. The great bulk of the property was left to the Metropolitan Museum under Mr. Rogers' will, for the private bequests amounted to not more than \$300,000. There is at present a suit on in the New Jersey courts over one fund of \$200,000 established by the will for the purpose of paying two annuities of \$500 each. The Metropolitan Museum seeks to have such annuities bought out of the fund, and the balance of the money turned over to it as residuary legatee, or else to be allowed to take the \$200,000 and assume the payment of the annuities.

VAN DYCK's portrait of Ann Maria de Schodt, which

for several months has been hanging in the so-called first gallery at the Museum of Fine Arts, Boston, has been purchased by the museum from Theron J. Blakeslee, of New York, for \$26,000.

Of this sum, half was paid out of the museum funds and the other half was raised by private subscription through F. G. Macomber, of Boston. The picture was sent to the museum by Mr. Blakeslee shortly after he received it from England last fall, and has been on public exhibition ever since.

The "Museum Bulletin," the first number of which was recently issued, has this to say of the picture: "The wife of some burgher of the Low Countries is here represented in a notably realistic manner. The lady is shown in her best attire, self-conscious and self-satisfied, but her simple birth is betrayed by her hands and by the lack of refinement in her features. The painting was shown in the great Van Dyck exhibition at Antwerp in 1899, and in the following year in London at the Burlington House winter exhibition. It is thought to have been painted about 1620."

MR. JOHN LAFARGE has just completed three stained glass windows, each fifteen feet high and five feet in width for the baptistry of Emmanuel Church, Baltimore, Maryland. There are two side windows of dark blue glass, with a border of malachite green and garnet, the middle window contains two figures, one standing, the other kneeling. In the central part we have a river flowing from a bosquet, with leafage in part green, in part golden. By the brink of the river, which is on the left, is the figure of Christ kneeling with face to the left, his left knee to the ground, his right hand extended so as to show the palm. Behind stands St. John the Baptist, leaning over, with his palms joined together above Christ's bent head, in the act of baptism. Christ is shown in a dark red boy-garment and purple robe, which shows a green lining where it is adjusted near the shoulders; it extends completely over the feet and affords one of the most important spots of color in the scene. St. John has a single garment of greenish gold, which displays the legs to the mid-thigh. His face, like that of Christ, is in profile, facing to the left, but while his comes against the leafy background, the face of Christ is relieved against his own long hair, which falls about it. The inscription on this window reads:

"To the Glory of God, and in Grateful Memory of Christ's Love for Little Children."

The side windows, of the same size as the middle fenestration, have a magnificent dark-blue ground, like some by the same painter in the Church of the Paulist Fathers, at Sixtieth street and Ninth avenue. The green and garnet in the border respond to similar tones in the drapery of the figures of the middle window. Large crosses are faintly traced over both side windows, and on these a text in garnet lettering shows the presence of the cross by a contrast of colors. In the right-hand window the words thus placed in cruciform shape read: "This God is our God for ever and ever. He will be our guide even unto Death." "I the Lord have called thee in righteousness and will hold thine hand and keep thee"—quotations from the Psalms and Isaiah.

This group of windows has the superb coloration we expect from LaFarge. The comparative quiet, the solidity of color in the side windows, throw the middle one into greater relief and afford large spaces of one color, almost unbroken, on which the eyes repose. The subject is, of course, exactly suited to a baptistry, and the legend under the central window refers to the place "in grateful memory of Christ's love for little children."

In Mendelssohn Hall on the evening of February 26 and 27, the J. D. Ichenhauser collection of paint-

The Art Amateur

ings, numbering 155, were sold for \$96,530, an average of over \$600 apiece. Mr. Kirby, of the American Art Association, was the auctioneer. The pictures sold, the painters, purchasers, and prices they brought follow:

"Small Landscape," R. Hilder; C. Hildebrandt	\$25	"Interior of Cathedral," Peter Neefs, the Elder; H. G. Benjamin	\$120
"The Toper," Cornelius Dusart; C. Hildebrandt	25	"Portrait of Mrs. Otway," Sir Joshua Reynolds; Stanley	550
"Village Scene," Peter Brueghel; (name not given)	30	"Landscape and Ruins," Richard Wilson; R. E. Bentley	110
"Landscape and Figures," Peter Brueghel; J. Logeloth	45	"Sea Piece and Shipping," Sir Augustus W. Callcott; T. Carmichael	145
"Shepherds and Sheep," George Morland; H. G. Benjamin	45	"The Quack Doctor," Thomas Wyck; E. Berolzheimer	100
"Gypsies," George Morland; T. Carmichael	45	"Shipping," Ludolf Backhuysen; Stanley	160
"Street in Dover," J. M. W. Turner; (name not given)	200	"Coast Scene—Moonlight," John Crome (Old Crome); Sidney Abenheim	250
"On the Medway," James F. Danby; Hildebrandt	90	"Princesse Clementina Sobieski," Nicolas Largilliere; S. P. Schotter	500
"Water Mill," John Syer; (name not given)	55	"Venetian Scene," Francesco Guardi; name not given	625
"The Seaman's Resort," Thomas Andrews; S. Markendorff	30	"Portrait of the Artist," Angelica Kauffmann; name not given	1,620
"The Duke and Duchess Reading," Charles Robert Leslie; G. H. Richmond	275	"Portrait of Miss Peel," Sir Martin Archer Shee; G. H. Richmond	550
"Watering the Horse," John Constable; G. H. Richmond	300	"Portrait of Lord Dundonald," Thomas Gainsborough; Mr. Henry	575
"Road to Ballahulish," Thomas Creswick; T. Carmichael	110	"Portrait of Inigo Jones," Sir Anthony Van Dyck; T. Benguiat	4,100
"Winter Scene—Skating," George Morland; Henry	100	"Child With Basket of Flowers," John Hopper; E. Berolzheimer	1,550
"Small Dutch Landscape," Jan Wynants; C. Hildebrandt	100	"Lady Mary Wortley Montagu," Charles Andre Van Loo (Carle Vanloo); name not given	585
"The Strawyard," J. M. W. Turner; S. P. Schotter	210	"Portrait of a Gentleman," Adelbert Cuyp; Mr. Stanley	300
"The River Wye," J. M. W. Turner; J. Abner Harper	220	"Landscape," George Barret; S. P. Schotter	175
"St. Catherine's Hill, near Guildford," J. M. W. Turner; J. Abner Harper	250	"Girl With Bird's Nest," Richard Wilson; Mr. Henry	300
"Man Beside a Cottage," Adrian Van Ostade; E. Berolzheimer	120	"Child and Dog," Sir Peter Lely; S. P. Schotter	400
"Cotherstone, Winner of the Derby, 1843, H. Alken; G. H. Richmond	200	"Portrait of Mrs. Pope," John Opie; Mrs. Sin Claire	300
"Landscape—A Gray Day," A. D. Pepper-corn; H. G. Benjamin	60	"River Scene—Moonlight," John Bernay Crome; G. H. Richmond	275
"Still Life," Anton Grief; E. Berolzheimer	60	"Portrait of Buffon," François Hubert Drouais; C. Hildebrandt	150
"View Near Cairo," Baron Dominique Vivant Denon; E. Whitmore	110	"Lady in a White Dress," Mlle. Philiberte Ledoux; Mr. Stanley	400
"Lady of Fashion as St. Catherine," Caspar Netscher; H. G. Richmond	275	"Princesse de Condé, Nicolas Largilliere; G. H. Richmond	425
"Odin," Sir Edwin Landseer; S. P. Schotter	900	"Landscape and Cottage," Frederick Watts; G. H. Richmond	200
"Hafed," Sir Edwin Landseer; S. P. Schotter	1,050	"Horses—Morning," James Ward; G. H. Richmond	150
"Coast with White Cliffs," Gustave Courbet; G. H. Richmond	600	"Horses—Evening," James Ward; G. H. Richmond	160
"Portrait of the Artist's Son Titus," Rembrandt von Ryn; T. Benquiat	3,100	"James, Earl of Cardigan," Sir William Beechey; J. H. Jeffries	1,000
"Portrait of Miss Cuthbert," Sir Thomas Lawrence, P.R.A.; G. H. Richmond	550	"Portrait of Miss Maria Siddons; Sir Thomas Lawrence; S. P. Schotter	550
"Man Cleaning a White Horse," Nicholas Berchem; Henry	575	"Portrait of John Fothergill, M.D., Gilbert Stuart; G. H. Richmond	575
"View Near Tivoli," James Baker Pyne; C. Hildebrandt	90	"Lady Catherine Wyndham," Sir Godfrey Kneller; S. P. Schotter	750
"Fisherman's Children," William Collins, R.A.; (name not given)	200	"Windsor Park," James Stark; G. H. Richmond	1,025
"The Pledge," Dominicus Van Tol; S. P. Schotter	125	"Cottage Exterior," Francis Wheatley; James Colman	525
"Portrait of Algernon Sidney," Sir Peter Lely; S. P. Schotter	125	"Portrait of Queen Anne," Sir Godfrey Kneller; J. H. Jeffries	500
"Henry Sidney" (Lord Romney), Sir Peter Lely; S. P. Schotter	575	"Portrait of the Pelham Children," John Singleton Copley; Stanley	1,000
"Rough Sea," Joseph Stannard; C. Hildebrandt	450	"Harvest Showers," William Collins; Eugene N. Page	4,100
"Landscape and Gypsies," Philippe J. de Loutherbourg, R.A.; Henry	100	"Portrait of Mozart, the Elder," Johann Zofany; C. Hildebrandt	250
		"Small Landscape," Ralph Albert Blakelock; F. Hauseman	100



The Art Amateur

"Entrance to the Grand Canal—Sunset," William Gedney Bunce; H. G. Ward.....	\$190	"Lady in a White Dress," Angelica Kauffmann; (name not given).....	\$450
"Landscape With Pool and Cattle," William Keith; H. G. Ward.....	85	"Portrait of William Wordsworth," Henry William Pickersgill; L. F. Whiting.....	410
"Autumn Landscape," Ralph Albert Blake-lock; F. Hausenman.....	230	"Street Scene in Rouen," Caleb Robert Stanley; I. Carmichael.....	310
"View Near North Elmham," John Crome (Old Crome); S. P. Schotter.....	300	"Head of an Oriental," John Opie; C. Hildebrandt.....	100
"Tivoli Landscape," Richard Wilson; S. W. Whetleugh.....	210	"Coast Scene," Auguste Delacroix; M. Mayer.....	210
"Agrippina," Benjamin West; "Cable".....	425	"Original Sketch for The Spanish Marriage," Mariano Fortuny; Robert J. Collier.....	1,200
"Lago di Maggiore, Locarno," J. M. W. Turner; E. Berolzheimer.....	425	"View of the Neckar," J. M. W. Turner; E. Berolzheimer.....	775
"Lago di Maggiore, Pallanza," J. M. W. Turner; E. Berolzheimer.....	500	"The Smugglers," George Morland; S. W. Whitley.....	410
"Original Study for Raphael's 'The Entombment,'" Raphael (Raffaello Sanzio); D. Zachari.....	1,400	"Boy With Bird Cage," Sir Martin Archer Shee; W. E. Benjamin.....	110
"Portrait of Mrs. Keevil Davies," John Ruskin; G. H. Richmond.....	775	"Lake Scene With Ruins," Richard Wilson; F. B. Harrison.....	675
"The Magdalen Washing the Feet of Christ," Sébastiano Ricci; H. D. Lacey.....	155	"Sow and Pigs," George Morland; George B. Wheeler.....	875
"Head of a Girl," John Opie; H. G. Benjamin.....	250	"Cornfield at Bough Apton," Alfred Stannard; C. Hildebrandt.....	220
"Infant Bacchanals," Piat Joseph Sauvage; S. W. Whitley.....	200	"Still Life—Fish," Abraham Van Beyerem; J. G. Gillespie.....	100
"Infant Bacchanals," Piat Joseph Sauvage; S. W. Whitley.....	200	"Italian Street Scene," Dirck Van Deelen-Guilliam Van Herp; (name not given)...	180
"Hiding in the Haycocks," William Bliss Baker; Harry Mayer.....	598	"Ventnor Mill, Isle of Wight," Frederick Watts; H. G. Ward.....	350
"Coast Scene," Gustave Courbet; T. Carmichael.....	350	"Senator in Crimson Gown," Tintoretto (real name, Jacopo Robusti); S. W. Whitley...	525
"The Garden of the Hesperides," William Havell; Robert J. Collier.....	200	"Classical Landscape," with figures, Gaspard Poussin (real name, Gaspard Dughet); F. B. Harrison.....	725
"Landscape With Cattle and Ruins," Philippe J. de Louthembourg, R.A.; H. D. Lacey...	160	"Temple of the Winds," Diego Rodriguez de Silva y Valesquez; B. Browning.....	525
"Portrait of the Queen of Bohemia," Cornelis Janssens Van Ceulen; F. Hausenman.....	300	"The Wreck," J. M. W. Turner; S. W. Whitley.....	1,100
"Landscape and Two Cows," George Vincent; E. Berolzheimer.....	300	"Early Autumn," Julian Rix; Charles Stockberg.....	975
"Portrait of a Lady," Adrien Carpentiers; F. Hausenman.....	190	"Waiting for the Ferry," J. F. Herring, Sr.; Stanley.....	825
"Landscape With Ruined Church," John Crome (Old Crome); S. P. Schotter.....	820	"Portrait of Anne of Austria," Pierre Mignard; C. Hildebrandt.....	275
"Rocky Glen," Gustave Paul Doré; C. Hildebrandt.....	125	"Spanish Fishermen," Frank Brangwyn; Carl Gluckman.....	275
"James Innes-Ker," afterward Fifth Earl of Roxburgh," Sir Henry Raeburn; J. G. Gillespie.....	500	"The Red Lion Inn," Edward C. Williams; E. Berolzheimer.....	1,025
"Portrait of Mrs. Innes," Sir Henry Raeburn; G. H. Richmond.....	375	"Country Lane," George Vincent; J. G. Gillerlert.....	875
"Interior," Pieter de Hooghe; G. H. Richmond.....	525	"Girl with Orange," Jacob Gerritsz Cuyp; Charles de Kay.....	250
"View on the Grand Canal, Venice," Canletto (Antonio Canale); (name not given)....	2,550	"Portrait of William Pitt," afterward Earl of Chatham; Thomas Hudson; C. Hildebrandt.....	200
"Portrait of Richard Evans," Sir Thomas Lawrence; S. W. Whitley.....	1,000	"Mother and Child," William Owen; S. J. Frank.....	225
"The Carrier's Cart," Thomas Gainsborough; S. P. Schotter.....	425	"Children of Queen Victoria," Ambrosini Jerome; G. T. Rafferty.....	525
"Cader Idris," James Baker Pyne; (name not given).....	290	"Italian Landscape With Bathers," Nicolas Berchem; C. Y. Chester.....	475
"Portrait of Lady Buller," Thomas Gainsborough; M. Mayer.....	1,525	"Portrait of Lord Althorp afterward Third Earl Spencer," William Hilton, R.A.; G. H. Richmond.....	475
"Galerie d'Apollon in the Louvre," Victor Navlet; E. Berolzheimer.....	225	"The Countess of Peterborough," Sir Peter Lely; F. Hausenman.....	550
"The Green Room," William Hogarth; M. Mayer.....	1,075	"River Scene with Cattle—Moonrise," Charles F. Daubigny; Fishel, Adler & Schwartz...	2,000
"Infant Christ Sleeping on a Cross," Guido Navlet; E. Berolzheimer.....	225	"Henrietta Maria, Wife of Charles I.," Sir Anthony Van Dyck; G. H. Richmond.....	2,100
"The Dragon Inn," George Morland; S. P. Schotter.....	525	"Portrait of Lord Clifford and Lady Jane, His Sister," Sir Godfrey Kneller; D. W. Whitley.....	1,000
"Christ on the Waters," William Van de Velde the Younger, David Teniers the Younger; G. H. Richmond.....	525	"Pluto and Prosperine," Peter Paul Rubens; Fishel, Adler & Schwartz.....	2,250
"Portrait of Joseph Addison," Sir Godfrey Kneller; G. H. Gilder.....	275		



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"Child Flying a Kite," George Romney; Fishel, Adler & Schwartz.....	\$2,050
"David Garrick," John Singleton Copley; J. Ortices, as agent.....	2,000
"Ehrenbreitstein," J. M. W. Turner; Frank Keeble	3,500
"St. Matthew Called from the Receipt of Cust- tom," Gerard Van Honthorst; W. B. Cut- ler	450
"A Procurator of St. Mark's," Tintoretto (real name Jacopo Robusti); H. G. Ward.....	375
"Landscape and Cattle," Paul Potter; Stan- ley	5,000
"Richard Grenville, First Earl Temple," Sir Joshua Reynolds; Frank Keeble.....	4,200

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FOLLOWING the exhibition of Wm. M. Chase, at the Knoedler Galleries on Fifth Avenue, there will be shown a collection of portraits by Mrs. Samantha L. Huntley, of Albany. This collection is to open on March 23 and close on the 31st.

Mrs. Huntley, whose portraits were shown in the Paris Salon in 1898, 1900, and 1901, is a pupil of Jules Lefebvre and Eugene Grasset. She has been very successful as instructor in the life, cast, painting, and decorative designing classes in the Emma Willard Art School at Troy, N. Y., since the art department of that school was established in 1895. During this time the attendance in the art school has increased from fifteen pupils to an average at the present time of over two hundred and fifty pupils. Her studio has been located in Albany since 1901, and during this time she has painted many people prominent in the financial and social circles of the state capital.

Mrs. Huntley has been particularly successful as a painter of children. Several of the canvases to be shown are notable for the modern arrangement of the light and color; the group of the children of Senator Douglas being especially fortunate in the disposition of the figures in white costumes against a background of Boston ferns through which the light shimmers turning the leaves to pale green yellow and pink. The delicate color notes of the composition are strengthened by the brilliant blues, greens, and reds of the rug in the foreground, and the entire composition accented by several masses of black. Mrs. Huntley has again used a note of black in the delicately toned color scheme of the Sturdee group.

JOHN W. VAN OOST.

EMERALD AND TURQUOISE*

THE last sensational sale of the season will interest art lovers and collectors alike. There is a distinction, for whom the gods wish to destroy, they microbe to collect. Some disagreement over lease has forced Mr. Dikran Kellekian, jeweler of the Shah of Persia, well known in Paris, London and Constantinople, to dispose of his treasures. Many who lounged on his divans at the World's Fair have recently applauded his spirited bidding at the Marquand and Dana sales, and there will be interest in watching if the notch-prices given for his pieces will be exceeded.

The exquisite bubble of glass preserved from the wreckage of eight centuries, mosque-globe beloved of Henry Marquand, with prayers of gold and song of ruby, the only one in existence, will excite much competition and perhaps reach even more than the thousand paid for it.

The lamp that has lighted countless Korans, for which five thousand dollars was given at the

* Mr. Edmund Russell, who has recently returned from a long sojourn in India, will contribute to our next number articles on "The Decorative Arts of India" and "Rajah Ravi Varma, the Royal Rossetti."

Dana sale, should be hung under a dome of dull gold mosaic to illumine the thousand names of Allah, and not ranged on museum shelves.

A famous globe of Rhodian porcelain reached even a higher figure at the Marquand sale. Pastel blue, with Paisley interlaced design. It will soon have another name added to its pedigree.

Next in importance, though of far greater antiquity, are the Babylonian jars, as old as Mahabharata or Ramarayan, whose Krishna-blue was stained with the wine of three thousand years ago. Rougher pottery we find in Han-jars that dented dimpled shoulders two hundred years before Christ, and lamps that lighted trembling Christians in the catacombs.

Collectors rave over the Rhodian plaques, one with that almost unique rarity, a decipherable inscription, and others with strange beasts, that millionaires are already endeavoring to capture in private sale.

Hispano-moresques, beautiful in sheen as in sound. Persian luster, whose metallic *reflets* flash pride to pride of Gabbio and Urbino, and which give friendship to the dull-toned Venetian, Genoese, and Scutari velvets that surround them.

Artists will incline before the lifted Byzantine crosses worshiped by Theodoras and Helenas of old. Emerald-tipped or bordered with pearls or coral, some encasing marvelous miniature carvings of the Passion. One has its sea-emeralds supported by dolphins with green-enameled backs, as if too near the land of Venus-worship to forget the preface of Gautier's "Mademoiselle de Maupin."

The backgrounds of priceless Ghiordes and Ispahan rugs give that effect of richness-on-richness of which the Orientals alone know the secret, as we always "show off" plain on brocade or brocade on plain.

Indeed, no bazaar of Teheran, Cairo, Constantinople, or Haiderabad could array more tempting treasures if we dispense with the joy of fishing them out of rubbish heaps or listening to the artful artlessness of some far-away Moses, Habib, or Latif.

Museum pieces will be found in the Byzantine mitres, Tanagra figurines and inlaid weapons, the champ-levé chalices, Greek, Roman, and early Italian bronzes, fascinating fragments, verde-antique Apolinos, broken Aphrodites, and tuneless Dianas.

The art lover will browse about and nibble at odds-and-ends trash to collectors, and find joy over bargains in tear bottles, reliquaries, signets, and amulets. Amber and jade and crystal. Mummy-rings, strange silver bracelets, bronze bangles, chains of ancient beads, doublet buttons, Turkish aigrettes in rose diamonds, grotesques, fragments of every form.

The charm of dimmed gold, emerald and turquoise is over all—thought drunk-without-drinking is the Oriental interpretation of these tones:

The wine of life is red,

The wine of spirit amber-gold,

The wine of contemplative beauty turquoise-blue.

EDMUND RUSSELL.

THE equestrian bronze of "Fighting Joe" Hooker, by Daniel C. French, will be unveiled on the grounds of the State House, in Boston, on June 25. In order to make the ceremony more striking it is proposed to have the regular field day of the troops of Massachusetts coincide with the date of the unveiling. General Sickles and General Miles will be present, and veteran organizations will attend with the old battle flags; a prominent place will be given the survivors of Hooker's old brigade. The statue has a horse with all four hoofs on the ground, its head pulled in, its tail pendant. The General is equally quiet. He wears the soft cheapeau, sits with straight knees, very erect, and holds his head a little back, as if observing the troops at a distance.

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PAINTING IN PASTEL

I. MATERIALS.

HAVING decided to paint in pastel, the first thing to consider is the material on which to work. For a beginner velvet pastel board perhaps is best. It is sold in sheets of various sizes. It is economical to buy the largest sheets and cut them to suit one. Then, there is pastel canvas, which can be bought by the yard or on stretchers, like ordinary canvas for oil painting. This has the surface best suited for portraits, for the texture is not spoiled by rubbing or by making alterations. It is not advisable to use pastel paper; it must be stretched in order to be framed, and this usually destroys the delicate tones on the surface. Cartridge paper, however, when skilfully used, affords very artistic effects. It will not stand rubbing; the color must be put on directly in the proper place, and the paper itself gives a very agreeable background. It can be procured in different tints, so that it gives an harmonious setting for every variety of "symphony," "note," or "nocturne," as Whistler, who generally uses this paper, loves to call his delightful little sketches. Get as large a box of pastels as you can afford; you will find a use for every tint, no matter how many you have. This is especially true in painting portraits. If, however, you intend to confine yourself to landscape, you will need greens of all kinds—yellow greens, emerald greens, and, above all, those delightful gray greens which come in pastel. Then you want some blue—and be careful to see that your sky blue is not purplish blue—white (warm and cool), some browns, reds, a little purple, yellows, and as many grays as you can afford. Have many soft crayons, some hard ones (the same colors as the soft) for outlines and getting into small places, and for backgrounds (especially for portraits) some large extra soft crayons.

It is not advisable to use a stomp. Do all the rubbing that must be done with your fingers, and do that only when absolutely necessary. The less you fuss over your work the more effective it will be.

There is a fixatif for pastel, but some artists think it spoils the effect of one's work; for in putting it on the delicate surface color is blown off.

II. FLOWERS.

Pastel is a charming medium for this branch of painting. In a good sized box of pastels you will find all the colors necessary for flowers, from the daintily colored New England aster, pale rose, and lily to the gorgeous nasturtium and tulip.

It is almost invariably preferable to have a light-colored background; often the pastel board itself is an agreeable and effective one.

Place your flowers in a glass jar or a graceful vase. Paint the flowers first, for they may soon wither. Draw them in carefully with as nearly the right local color as possible, for you are drawing and painting at the same time, and remember that, at first, drawing is putting dark where dark is; in the direction in which it goes and in comparison with other darks. For example, in drawing in a bunch of sweet peas, draw the white ones with white, the red with red, etc., and indicate your shadows and relative values. This completed, paint as directly as possible what you see, remembering that working over the same spot too often spoils the texture of your paper, and hence loses to you that crispness and brilliancy of color you are trying to get. Use the flat side of your crayon whenever you can. In the shadows it is well in most cases to put on strong color first, and then drag the grays over, rubbing them together a little with the finger; but the lights should not be touched after once laid on.

Glass is very effective painted in pastel, and it is easy to represent. Look carefully at your high light; decide whether it is warm or cool; pick out that tone and put it on your paper. Then compare all other lights and shadows with it. The green leaves under the glass will become gray, and as you have an assortment of gray greens in your box, you have only to select and place them on your board, adding here and there a trifle of red or blue, as may be required.

Wild flowers, painted out-of-doors, with cartridge paper for a background, can be made very effective and artistic.

A good flower study in pastel is: three Marechal Neil roses in a tall cut glass, with a pale yellow silk background. The gray greens used in the leaves which show under the glass are repeated in the shadows of the background. You will find that in the shadows on the roses orange cadmium can be put on over the gray to give brilliancy. In the background the pastel board can be allowed to show through with advantage. Paint the shadows first with gray; add a little cadmium, and finally, over the whole, a light purplish gray; then delicately touch in the lights, leaving your board for the half tone.

Another good study would be a green blue plush background and a low silver dish with two pink roses. Make the lights on the plush by using the flat side of your crayon; put them on sharply, and do not touch them again. Work into your shadows all the grays, greens, and blues that you see. In painting the roses, in places, you will need to put a pale cadmium or lemon yellow color over your pale pink, and where the leaves curl over in going from the light to the shadow, you may need a little touch of pure red.

In the silver bowl you will find all the colors of your plush and some of the color of your roses reflected, so paint it just as you see it, putting on your high light firmly and sharply.

III.—LANDSCAPE.

There is no medium better than pastel fitted to catch the fleeting effects of sunshine, of moonlight, of sunset, of fog, or mist. There is one drawback to painting out-of-doors with pastel—that is, the weight of the box. This is in a measure obviated by dispensing with an easel; for you can hold your board in your lap and an umbrella, as the sunlight does not annoy you as it does when working in oils.

Gray days, twilights, and sunsets are especially suitable for treatment in this medium, although I have seen excellent studies of rocks and surf done in pastel.

As with your flowers, sketch in only as much outline as you absolutely need, and do it with the crayon. A very soft lead pencil is also useful to draw in masts and bowsprits of boats and all lines too fine to be drawn with the crayon.

In beginning, select as simple a subject as possible—an old gateway and a bit of road; a few rocks jutting against the sky; a stone wall and a few bushes. Put in your sky, and try not to touch it again. You will find just the right blues in your box and grays of all tones for your clouds.

Everything in the strong sunlight is full of color—even the shadows. In painting the shadow across a reddish road, putting on bright purple first, over that a brown (burnt Sienna), then a lighter gray, and lastly the local color—without rubbing until the last color had been laid on—produced the desired effect. Again, in painting a black fish net on which the sun was shining, the shadow was made by putting on purple, then crimson, then dark blue, and lastly, and very delicately, black. In the same way much color may be used under the final gray in all shadows of trees, rocks, and so forth. The lights in all cases should be put on as directly as possible. If you have not the



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exact tone you need, placing one color over another will give the effect. For instance, you want a purplish gray, and you have only blue gray; then put your purple on first—or red, if you have no purple—and work the gray over, either in strokes or by rubbing.

In painting distant hills, put on a purple gray that has the right value, and then work in delicately the greens, reds, and blues, as they happen to come.

Avoid monotony of greens in the foreground by using the different light greens in your box, and sometimes have them overlap each other. Then for strong sunlight work in a yellow (light cadmium) over the greens. A light shade of the emerald green, with a light cadmium over, produces a very brilliant effect.

In rocks, especially in the foreground, you will notice an infinite variety of reds, blues, purples, and grays. Put them all down in their proper places, and then, lightly over the top, put on the gray. This will give the effect of being one solid mass, and not a number of disjointed pieces. Be careful that your rocks blend with the background in some places and cut sharply in others, as this is the characteristic feature of rocks. The blending can always be done by rubbing your finger along the edges.

On gray days you will need more of your gray greens and less, or perhaps none, of your yellows.

It is impossible to tell how to paint a sunset. All objects against the brilliant sky become dark, not black. Work as rapidly as you can, putting on your color freely where it is needed, and making notes of the objects in the foreground. Hunt says: "You see a beautiful sunset, and a barn comes into your picture. Will you grasp the whole at once in a grand sweep of broad sky and a broad mass of dark building, or will you stop to draw in all the shingles on the barn, perhaps even the nails on each shingle, possibly the shaded side of each nail? Your fine sunset is all gone while you are doing this."

IV.—PORTRAITS.

It is best to paint portraits on pastel canvas. Get a canvas with a surface like your velvet pastel board. Sixteen by twenty is a good size for a head.

As with your flowers, a light background is preferable to a dark one, but in selecting, great care should be taken to get a tone that will bring out to the greatest advantage the color in the head. Green grays look well behind many heads, but no rule can be laid down. Your own taste and judgment must guide you.

After you have decided on your background and posed your sitter, draw in the head carefully and deliberately with hard crayon. If you make a mistake—and in all probability you will—you can erase with a fine stiff hat-brush—the kind used for silk hats.

In painting your background use the flat side of your crayon, and make the strokes from the top toward the bottom of the canvas. You may have to put several colors over each other to get the right tone; then rub them together, always downward, with your fingers. After getting your background make a note of the light on the face, also of the shadow; then the note of the dress, in order to get your values true.

In painting the face, keep the light side as one simple mass, and the shadow as another. For the light you will require pinks and yellows over each other in innumerable combinations, according to the complexion of your sitter. For a brunette, putting the deepest orange cadmium under the other tints gives the required effect. In the reflected light on the cheek and sometimes on the neck you will need light blue or green. For the shadow side use a burnt Sienna, grays, and sometimes a touch of vermillion. You can

often drag the color from the background with your finger over the shadow; this softens the edge and helps to make the head round.

For the mouth and around the eyes, and for all other places where it is essentially necessary to keep the drawing accurate, use your hard crayons and work slowly and cautiously.

In painting the hair, keep the masses simple. In dark hair the shadows are full of color, and reds and blues are necessary in painting the lights. Do not rub too much; you need to soften the hair so that it looks loose and fluffy, but you must not forget that there is a skull underneath. Have the head cut sharply against the background in some places—do not blend it all around.

Paint the dress and all other accessories with reference to the head, bearing in mind that it is the most important thing. If you are painting a portrait of a gentleman, do not have his white shirt more prominent than the head. Charming pictures can be made of women's portraits. The dresses now in vogue are generally graceful, and the loose chiffon or lace ruffle around the neck is becoming as well as artistic. These should be painted with a dainty touch. A portrait in an old-time costume, with a frame to correspond, makes a quaint and pleasing as well as a satisfactory picture.

DESIGNING

DESIGN in connection with execution is that alone which can be termed decorative; the carrying out of design discloses the subtle connection between industry and art. The designer necessarily has to take into account the means available to give effect to his conceptions, which should involve the elements of the ideal and the practical. The pattern designer of upholstery stuffs, for instance, must select his colors, not as the painter on canvas, but with reference to mordants which will fix the color to the material, whether vegetable fiber, like cotton, or animal, like silk and wool. The designer in wrought metal work has to take into account the treatment of the metal in carrying out the design, as to whether in a corona style of chandelier the ring is to be molded or made in pieces, or cut or stamped; and a design in repoussé work, in brass or iron, will be modified according as enamel or gilding is to be applied to protect or to finish the material.

A knowledge of mechanical processes is in many instances an important aid. Without directing these processes the designer takes them into account. This is true, also, of several of the sciences, as that of the laws of light in reference to producing effects in relief with surfaces plain and spherical; so, too, with the modification of color by the reflection, refraction, or absorption of light in transparent, semi-transparent, and opaque substances, for the scenic effect has ordinarily much to do with ornament. In short, in securing it, especially in interior decoration of dwellings, care has to be taken if the object is to render it prominent and attractive, as distinct from a subdued and unobtrusive character, that the limits of appropriateness are not overstepped in the desire to produce—through brilliant coloring or bold forms—striking effects and violent contrasts.

While in some of the arts there are absolute principles of judgment, there are, probably, no points in connection with decoration on which all are agreed; but this very circumstance stimulates novelty and diversity, and the very errors made, through overlooking sound principles of design, serve as warnings.

Nature abounds with suggestions for design, but principles of design are violated in carving or glass decoration, by a mere copy of leaves and a style of



ILLUMINATED DECORATION FOR AN EASTER POEM

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ornament that simply preserves their most prominent and beautiful characteristics. If leaf and plant carving or stained representations of leaves and plants are to be dignified, those features must be presented which suggest the idea of strength and vitality; the stems should be thicker than their natural proportions, the curves should be simplified, and the foliage represented as just bursting from the bud; to prevent an appearance of weakness in the stems they may be increased even beyond their natural proportions at their lower length.

We have an illustration of carving before us, in which the veins and edges are all rounded, the leaflets slightly hollowed out, but not so much as to break up the grand curve of the leaf or to spoil the gradation of light and shade.

The effect of fashion on ornament in countless articles of utility, or intended solely for decorative purposes, has to be recognized by manufacturers.

In case of knick-knacks ornamental art succumbs, though only temporarily, in a thousand instances to fashion; but such departures, as in hanging round walls white china herrings, with blue ribbons round their necks, and mouths wide open for flowers, are to be regarded as eccentricities.

External influences, the sources of which are sometimes discernible, sometimes obscure, operate on design. In the changes wrought, severe grandeur in decoration of interiors has given place to exquisite beauty, then to mere prettiness, and finally to a profusion of unmeaning and carelessly wrought detail.

The designs for furniture at times have partaken of prevailing architectural styles, followed by extraordinary blendings of ornament in periods of transition. At one time the Greek type was a model, characterized by simplicity and almost baldness of effect, with details carefully studied. At another the Franco-Italian school, with super-abundance of flowing ornament without meaning, but still producing a rich effect, then the Louis XIV. school, with types that could be molded to every purpose, its attraction being its elegance and beauty.

The high stilted Gothic had its day, and the pretentious, cumbrous, and labored Elizabethan. At present, the Eclectic school may be said to reign, giving full play to the designer, and throwing him very much on his own resources, under the condition that the effects shall be unique and pleasing.

What with new materials, the progress of the arts, the experience gained from what has been already accomplished, and the suggestiveness which springs from intuitive feelings and studious thought, an ever widening horizon opens out before the true designer in ornament, who stamps individual expression on his work, an expression which has value whether the material be coarse or fine.

Good design is not to portray laboriously every detail of the object represented; details which will be feeble in effect as directly challenging comparison. Art alone can endow delineations with life-like vigor. The highest branch of design is, undoubtedly, that which has reference to surroundings, as where a group of general ornament has to be treated, the elaboration and enrichments must be considered, not merely individually, but with reference to the whole design, in which case there must be a dominant or central feature, so treated as to emphasize the main idea. One branch of ornamental designs concerns the introduction of affinities between different structural parts, whether as to size, color, or form, so as to secure symmetry.

It is only of late years that the idea seems to have laid hold of decorative designers that this does not involve mere repetition, a result due to the disclosure of one principle of Japanese designs, which embodies

the feature of avoiding the exact repetition or counterpart of lines, or, if these structurally exist, destroying, as far as decoration will accomplish it, exact division or representation of any object.

In Japanese carving and painting, while a group of objects in the foreground will fill up one side of the surface, this will be balanced by a larger group on the other, which, owing to distance, fills smaller space.

Our advice to amateur designers is that which Michael Angelo gave to his favorite pupil: "Desegna, Antonio—desegna, e non perd' tempo," expressing the paramount importance attached by the painter as well as architect to drawing well as a safeguard against mannerism, the tendency to repeat commonplace forms, and the best security for originality of design.

The beauty of contour in Oriental pottery molds, of beauty of contour and right proportion, is due to the readiness with which the hand follows the eye. As to color, no theory which serves it out in definite fixed proportions can realize natural effects; the triumph of the designer in decoration lying in the mode in which it is toned, broken up, and softened.

The tendency of the day is to more vivid coloring, an evidence of increased freedom from arbitrary limitation. Success in treatment of such coloring largely depends upon genius. The old mosaicists of Palermo, Ravenna, and Rome, the painters of Assisi and Mantua, Raphael, wall coloring of suites of apartments in the Vatican; Titian and Veronese, whose "best doing," Ruskin declares, "was on the outside of the common brick and plaster walls of Venice," the designers of the glorious glass of medieval times, who worked for the wonder of succeeding ages, unknowing of the rules that have guided modern practice, and unacquainted with the prism, used the vividest of colors in the most prodigal of ways and almost always well. Ornamental design is to be advanced by elevating the standard, and to this end we are constantly laboring.

At Taunton, Mass., a standing bronze figure of Robert Treat Paine, one of the signers of the Declaration of Independence, will be erected this Summer on City Hall Square. It is eight feet high, will stand on a pedestal twelve feet in height, and shows Dr. Paine with long hair, dressed in Colonial garb, a cloak thrown over his left forearm, trailing to the ground, and his left hand on a cane. The right holds lapel of his long-skirted coat.

A LITTLE experience in the use of tracing paper will enable the pyrographic worker to transfer successfully any pattern to wood, leather, velvet, satin, or other fabrics, and by leaving out the shading and only tracing prominent lines, part or the whole, of an ordinary picture can be utilized for etching. The effects obtained will be novel and pleasing.

THE cornice of a white ceiling must be of light colors and but little varied. In general it is for the painter to judge what colors are suitable, which, moreover, must not repeat those of the hangings but the tints of the wainscoting. He must carefully avoid having white parts which might be confounded with the ceiling, if that is white, and on the other hand avoid colors too distant from each other. He must particularly avoid whatever will cause too much difference between the various parts. When the hangings are white, or of a pale gray, with a brass or gilt border, the cornice may present ornaments of the same material, and in this case they may stand upon a white or upon a gray a little deeper than that of the hangings.



"LISTENING TO THE EASTER CHIMES." PANEL FOR PYROGRAPHY AND COLOR SCHEME

The Art Amateur

DRINKING MUGS

ONE OF the most familiar objects to the traveler in Germany is the covered drinking mug, which is known by a variety of names. By the Teuton alone is its real value appreciated, and a male representative of the race over fifteen years of age without his own particular drinking mug would be as rare as a white blackbird. They are generally seen in a cheap ware, fitted with a pewter cover, and sold at a price within reach of all; but one must know the people and their habit to really appreciate the high value set upon these articles. In the middle and higher classes the mugs are elaborate and costly, and when made to order for any special purpose they are extremely so. It is a custom among all classes, but more particularly the students and soldiers, to exchange drinking mugs. One gives his own particular mug, decorated with his coat of arms, monogram, or favorite motto, to his friend, and in return receives his. Generally the metal cover is fitted with a medallion of porcelain, on which is placed insignia or inscription, as the case may be, and the mottoes used are of great variety, and often scraps from some great Dichter, or, if a Studenten mug, probably the fruit of his own fertile brain. These gift mugs are a source of great pride, and always exhibited to the stranger, who is expected to open his eyes and mouth in wonder and admiration in case it is the gift of some Herr Graf or a personage of greater title. If the visitor chances to be a favorite the mug is placed at his disposal, and he must appreciate the high honor intended.

The first manufactures of steinzeug, or in English, stoneware, were on the Rhine, at Cologne, Rudesheim, and other cities. The greatest attention was paid to the production of mugs, jugs (or pitchers), etc., receptacles for beverages so dear to the Teutonic heart, and the most curious examples of those early manufactures are carefully preserved. In all Germany there is not a collection that is near complete, with the variety of rare articles that are possessed by single private collectors throughout the empire and in France and England. In the early part of this century the Rhine cities possessed a great many curious and valuable forms, but one by one they have been bought up by collectors and transported to other countries, leaving comparatively few of great worth to the nation or to private collections.

The first examples were produced in white, blue, brown, and "gres de Flandre," and the ornaments and inscriptions were in relief. It was the law in the sixteenth century, and possibly for a longer period, that only the sons of the master workmen should be taught the art of manufacturing these wares; hence the same family name has been attached to the same wares for many generations.

Potters were often ordered to produce a certain number of drinking mugs to be decorated after certain designs, etc., to be presented at public expense to the various magistrates and city officials. Gift mugs which in those times were considered expensive, really cost only a few pennies, but the ordinary mug cost less than the value of one of our pennies to produce. Since then, and that, too, many years ago, they have brought a thousand fold their original value. Such mugs were highly prized and were handed from father to son through numberless generations, coming at last into the hands of the collector or the museums of the government.

Royalty, the nobility, the priesthood, and the rich families had their mugs and jugs made to order (as, indeed, do many at the present day), and such articles had the coat of arms of the family with various inscriptions, etc. Those presented to the city or land

officials bore the coat of arms of the city or state. The rich possessed a number of mugs richly embellished with silver, which served to ornament the sideboard and were brought to the table only when special compliment was to be paid a favorite guest.

The earliest drinking mugs were of simple form, with a round body and flaring neck and base. They were of unglazed clay, sometimes with, but oftener without, handles and unadorned. Later a salt glaze was used and more elaborate shapes studied; handles and spouts grew to assume an ornamental form and some decoration was attempted. The reader may be interested to learn what sort of decoration was used. We must remember that these first jugs, while primitive in form, were not produced in primitive times. In the fifteenth and sixteenth centuries the old masters were at work, and their fame spread far and wide. No doubt the ideas of decoration sprung from this source, for the subjects were identical with many developed under the brush of Italy's great painters. At first the results were crude and needed an explanation of the intentions of the artist to be understood, but, as with all things, "practise makes perfect."

In the Gewerbe Museum at Berlin, there is an old jug with a representation of Christ and the devil on one side, accompanied by the words: "Pack dich Teufel in Instrum," while on the other, Christ, with an axe, is about to destroy sin in the form of a tree, with which are the words: "Das Unkrut will ich aus roten and werfen ins Feur."

A mug owned by the Duke of Anhalt shows in relief a representation of Susanna and Judith in the bath, Isaac's sacrifice, David, Lot and his daughters, Joshua, Joseph and the wife of Potiphar.

A mug in the Disch collection at Cologne represents the twelve months of the year in medallions together with a number of Bible stories illustrated, and the inscription: "Sich fur dich, Freud ist misslich." Religious subjects were in the majority in these early times and they were almost invariably amusing in the handling of these early potters. Often they were unchaste, and to-day would be considered positively indecent; however, they were suited to a time and people who, no doubt, saw in them only good teachings.

Attempts were made to introduce entire histories of prominent Bible characters, and one mug, for example, bears a representation of the life of Joseph, another shows Adam and Eve in the Garden of Eden, the death of Abel, Noah and the Ark, Sodom and Gomorrah, Abraham and Isaac, and other subjects.

At the termination of the seventeenth century majolica was introduced and superseded in a measure the stoneware as a material for the manufacture of drinking utensils. The art was borrowed from the Italians and the French—mainly the former—and the mugs, jugs, and receptacles for the favorite beverage brought Nurnberg into prominence as a pottery center. The mugs of Nurnberg have ever been famous. A jug in the Nurnberg collection is described as being decorated with figures of Adam and Eve, and Mary and Jesus "in the costumes of the times."

An odd idea is that which brings drinking mugs into use as memorials of the death of some important personage or dear friend. A celebrated mug of this kind represents the battle in which the hero was killed, and bears also an inscription such as one would expect to see on a tombstone. This certainly is a novel way of keeping the memorial green.

LET those who cannot afford the more costly styles of decoration, be contented with simple designs, which they can, if they will, obtain in really good taste at a comparatively small cost.

The Art Amateur

AWARDS AT THE UNIVERSAL EXPOSITION AT SAINT LOUIS, 1904

WHILE interesting to all prospective exhibitors at the Universal Exposition of St. Louis, in 1904, the plan of awards that has been formulated by the Exposition administration will especially affect and undoubtedly please those firms and establishments which contemplate exhibiting in the Department of Manufactures.

The awards to be given at this exposition will be four in number, and graded as follows: Grand Prize, Gold Medal, Silver Medal, and Bronze Medal. This system differs from that of the recompenses given at the Chicago and Philadelphia Expositions in that the medals of those expositions were all of one grade. It differs from the Paris Exposition of 1900 in that the Honorable Mention given there has been happily omitted here.

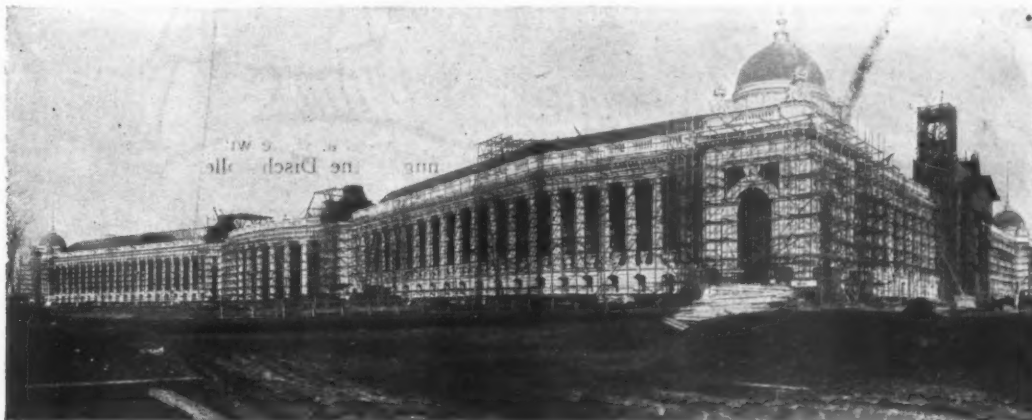
Official evidence of the distinction granted will be manifested by the issuance of diplomas on which will be stated the grade of the award, the name of the firm to which the award has been given, and the number of the class in which the award was made. No exhibit can be excluded from competition for

and vice-chairmen of the juries of all the groups belonging to a single department of the exposition and a citizen of the United States appointed by the president of the Exposition Company. These department juries will review the findings of the group juries, each covering the groups which come under it according to the classification, and will pass their reviewed recommendations to the superior jury.

This last, or superior, jury will be composed of the chairmen of the department juries and such other members as shall be deemed best in the interests of an impartial and just final decision. When this superior jury has finished its work the nature of the awards will be made known to the exhibitors and the public and the diplomas will be issued by the Louisiana Purchase Exposition Company.

In addition to the awards made to the exhibitors, recognition and recompenses will be given to the collaborators who have been conspicuous in the designing, development, or construction of exhibits or exhibited articles. These recompenses will be in the form of diplomas and will be named and graded the same as those given the exhibitors.

From this it would seem well assured that nothing will be left undone to give an absolutely fair and intelligent decision on the relative merits of all the



award without the consent of the president of the Exposition Company, after a review of the reasons or motives by competent authorities. The exhibits will be first judged by a series of special juries—one jury for each group in the classification, called, in general, the group jury. The men composing each of these separate group juries will be selected from the world at large, and will be experts of the highest standing in their respective lines. Their total number will be about 2 per cent. of the total number of exhibitors, and about 60 per cent. of them will be citizens of the United States; no exhibitor being eligible as a juror unless his exhibit in the class over which he serves is out of competition. There will be altogether 144 of these group juries to cover 144 groups of the classification. Each of these juries will select a chairman, a vice-chairman, and a secretary. Of the first two officers, one will be a citizen of the United States and the other will be from some foreign country. These group juries will personally inspect each exhibit, receive the written evidence and listen to the verbal claims of each exhibitor, and reach a decision as to the relative value of each exhibit as indicated by the various grades of medals of award; all of which they will report to a second series of juries called the Department Juries.

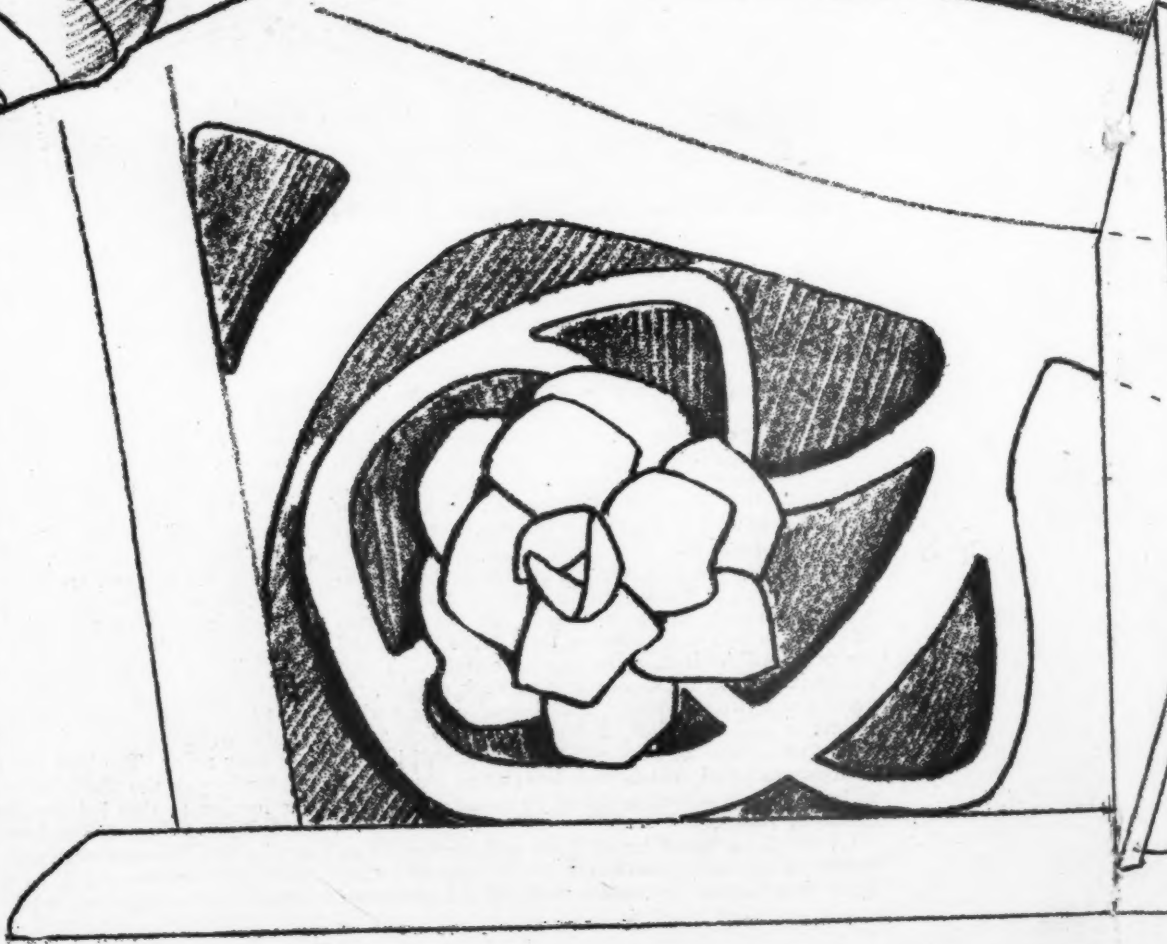
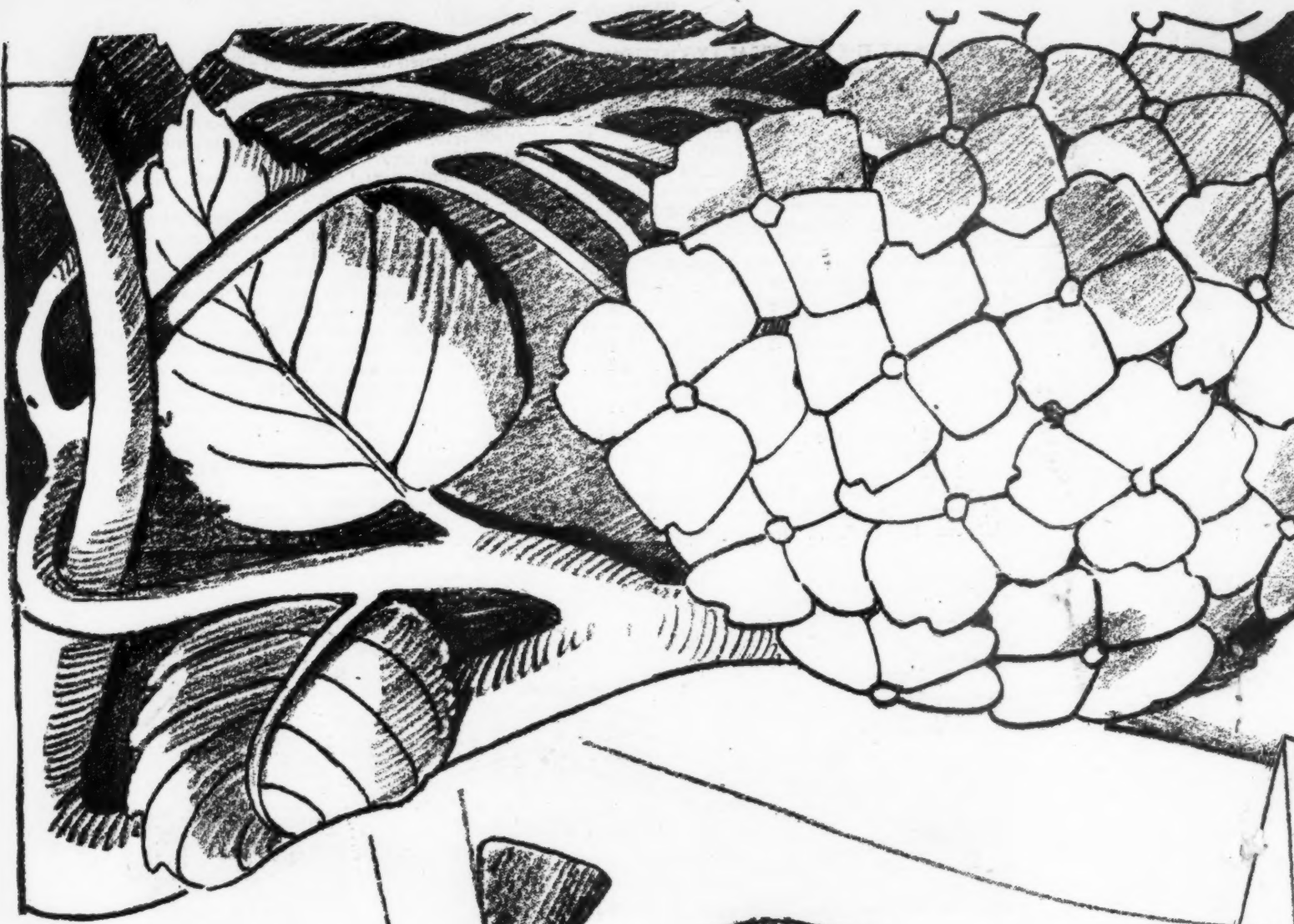
Of the department juries there will be fifteen, to cover the fifteen departments of the classification. Each department jury will consist of the chairmen

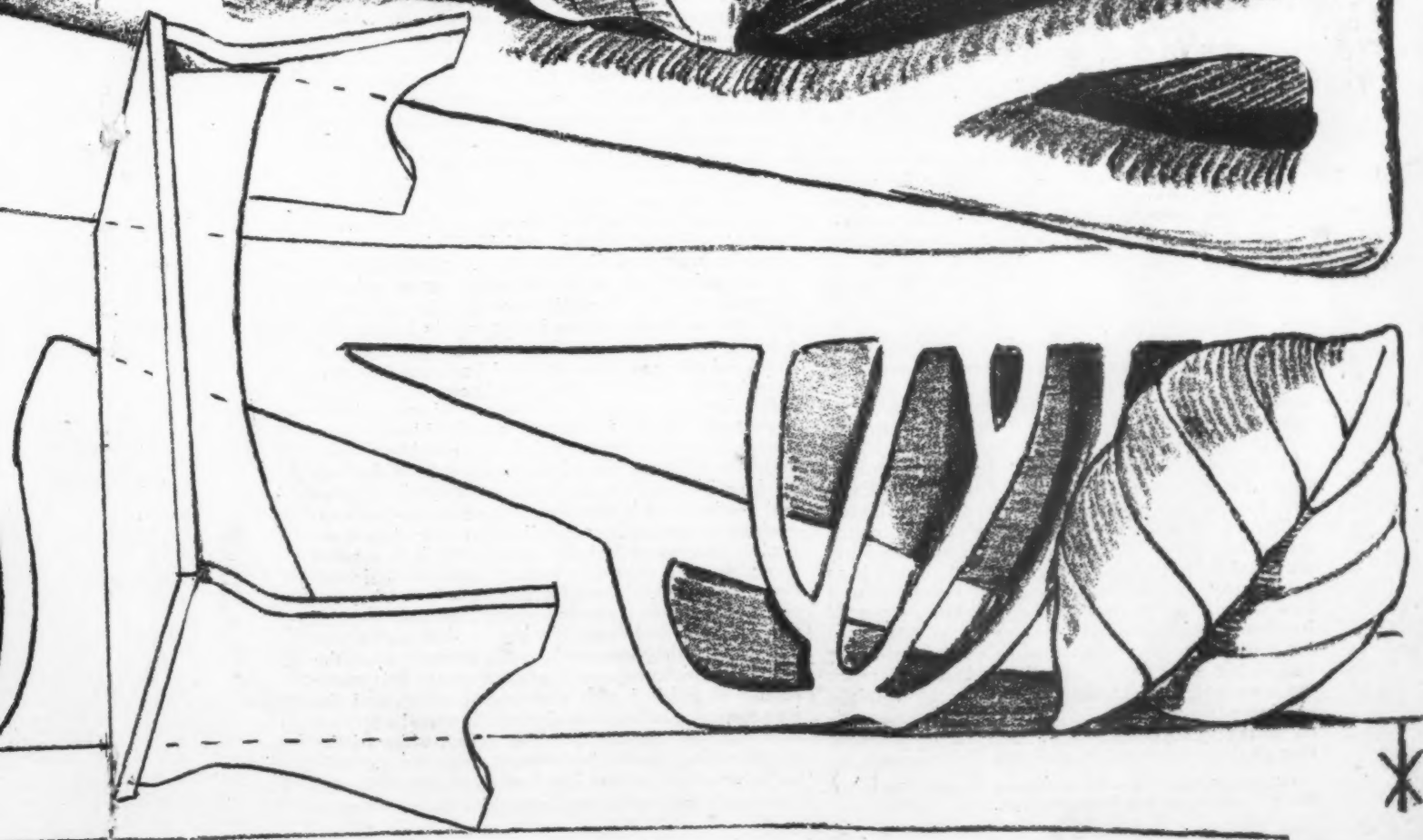
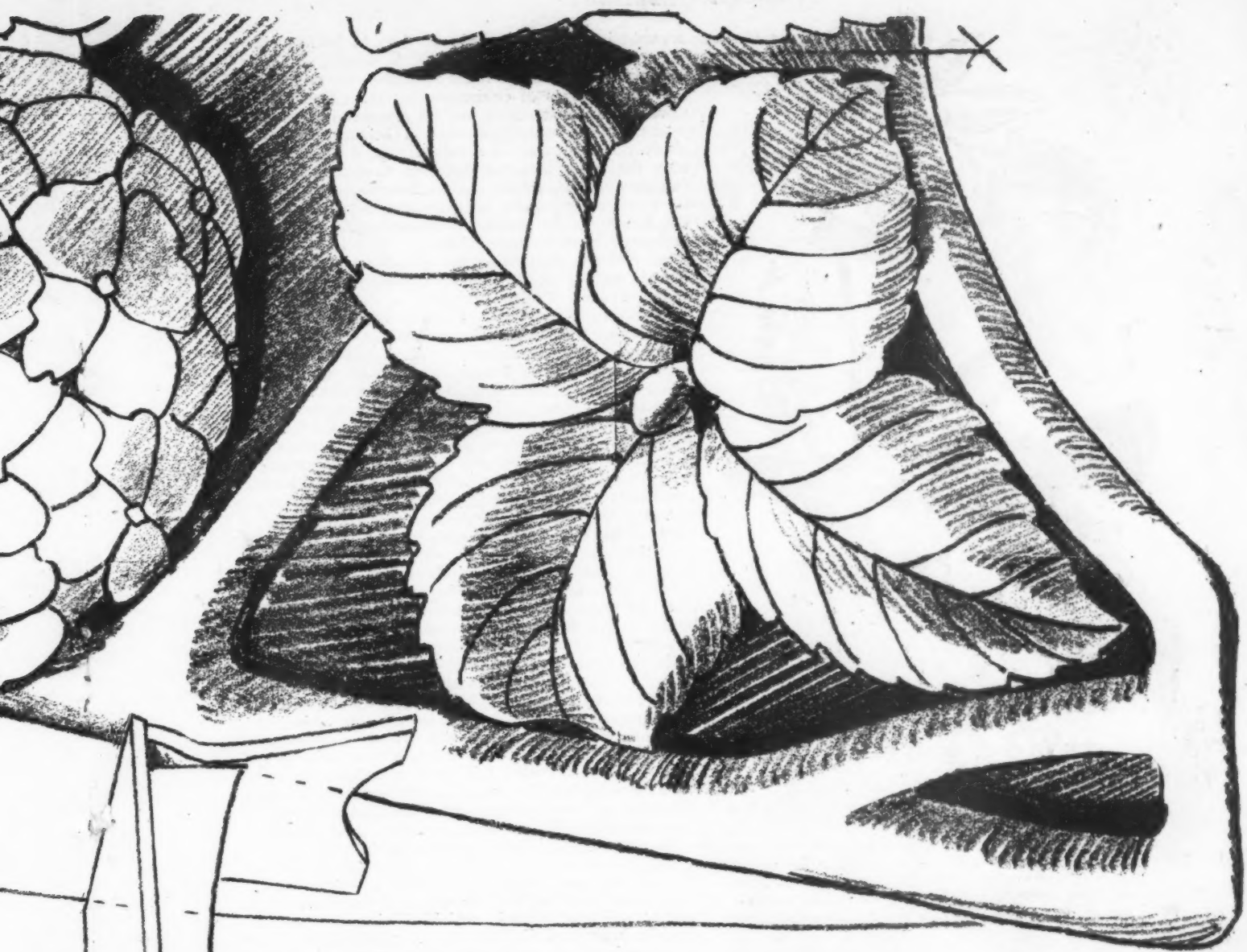
merchandise exhibited at the exposition. Administration on these broad lines cannot help but receive the hearty support of the greatest interests of the country and world.

THE progress made during the last year on the building of the Universal Exposition to be held in St. Louis in 1904 is interestingly shown by a photograph just taken of the Varied Industries Building of the Department of Manufactures, reproduction of which is given above. This great structure is 1,200 feet long and 525 feet deep, and will contain the exhibits, both domestic and foreign, of all manufactured products of the more artistic order, such as jewelry, silverware, bronzes, art pottery, art glass, stained glass, etc.

Mr. Milan H. Hulbert, the chief of the Department of Manufactures, says that, judging only from applications already on file, this Palace of Varied Industries, which is one of the two great buildings of the Department of Manufactures, will contain an unprecedented display of the domestic industrial arts and the finest exhibit of foreign artistic merchandise that the world has ever seen. The best comparison can, of course, be made with the Paris Exposition of 1900. There the foreign section led anything that had previously been done at international expositions. The Palace of Varied Industries was 1,200 feet long and 160 feet deep, and was always filled with sightseers, almost beyond its capacity.

Hydrangeas. Decoration
for a Settle in Wood Carving
or Pyrography







MR. HARE'S DILEMMA, DECORATION FOR A CHILD'S MUG

PRINCIPLES OF HOME DECORATION

PRINCIPLES OF HOME DECORATION,* by Candace Wheeler. This is a timely and very interesting work covering every detail of how to make the home beautiful and harmonize with one's own individuality. There are thirteen chapters and numerous illustrations. The book is written in a very clear and understandable manner. We quote the following from chapter three:

"Builders Houses."—Undoubtedly many of our readers have been sorely perplexed by some of the conditions contained in this chapter. A large proportion of homes are made in houses which are not owned, but leased, and this prevents each man or family from indicating personal state in external aspect. A rich man and house owner may approximate to a true expression of himself even in the outside of his house, if he strongly desires it, but a man of moderate means must adapt himself and his family to the housebuilder's idea of houses—that is to say, to the idea of the man who has made house-building a trade, and whose experiences have created a form into which houses of moderate cost and fairly universal application may be cast. Although it is as natural to a man to build or acquire a home as to a bird to build a nest, he has not the same unfettered freedom in construction. He cannot always adapt his house, either to the physical or mental size of his family, but must accept what is possible with much the same feeling with which a family of robins might accommodate themselves to a wren's nest, or an oriole to that of a barn swallow. But the fact remains that all these accidental homes must, in some way, be

*Principles of Home Decoration, by Candace Wheeler. (Doubleday, Page & Co., publishers, New York; price, \$1.50.)

brought into harmony with the lives to be lived in them, and the habits and wants of the family, and not only this, they must be made attractive according to the requirements of cultivated society. The effort toward this is instructive, and the pleasure in and enjoyment of the home depends upon the success of the effort. The inmates, as a rule, are quite clear as to what they want to accomplish, but have seldom had sufficient experience to enable them to remedy defects of construction. There are expedients by which many of the malformations and ugliness of the ordinary "builder's house" may be greatly ameliorated, various small surgical operations which will remedy badly planned rooms and dispositions of furniture, which will restore proportion. We can even, by judicious distribution of planes of color apparently lower or raise a ceiling and widen or lengthen a room, and these expedients, which belong partly to the experience of the decorator, are based upon laws which can easily be formulated. Every one can learn something of them by the study of faulty rooms and the enjoyment of satisfactory ones. Indeed, I know no surer or more agreeable way of getting wisdom in the art of decoration than by tracing back sensation to its source, and finding out why certain things are utterly satisfactory, and certain others a positive source of discomfort. In what are called the "best houses" we can make our deductions quite as well as in the most faulty, and sometimes get a lesson of avoidance and a warning against law-breaking, which will be quite as useful as if it were learned in less than the best. There is one fault very common in houses which date from a period of some forty or fifty years back, a fault of disproportionate height of ceilings. In a modern house, if one room is large enough to require a lofty ceiling, the architect will manage to make his second floor upon different levels, so as not to inflict the necessary height of large rooms upon narrow halls and small rooms, which should have only a height proportionate to their size. A ten-foot room, with a thirteen-foot ceiling, makes the narrowness of the room doubly apparent; one feels shut up between two walls, which threaten to come together and squeeze one between them, while, on the other hand, a ten-foot room, with a nine-foot ceiling, may have a really comfortable and cozy effect. In this case, what is needed is to get rid of the superfluous four feet and this can be done by cheating the eye into an utter forgetfulness of them. There must be horizontal divisions of color, which attract the attention, and make one oblivious of what is above them. Every one knows the effect of a paper with perpendicular stripes in apparently heightening a ceiling which is too low, but not every one is equally aware of the contrary effect of horizontal lines of varied surface. But in the use of perpendicular lines it is well to remember that, if the room is small, it will appear still smaller if the wall is divided into narrow spaces by vertical lines. If it is large and the ceiling simply low for the size of the room, a good deal can be done by long, simple lines of drapery in curtains and portieres, or in choosing a paper where the composition of design is perpendicular rather than diagonal. To apparently lower a high ceiling in a small room, the wall should be treated horizontally in different materials. Three feet of the base can be covered with coarse canvas or buckram and finished with a small wood molding. Six feet of plain wall above this, painted the same shade as the canvas, makes the space of which the eye is most aware. This space should be finished with a picture molding, and the four superfluous feet of wall above it must be treated as a part of the ceiling. The cream-white of the actual ceiling should be brought down on the side walls for a space of two feet, and this has the effect of apparently enlarging the room, since the added mass

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of light tint seems to broaden it. There still remain two feet of space between the picture molding and ceiling line, which may be treated as a ceiling border in unobtrusive design upon the same cream ground, the design to be in darker, but of the same tint as the ceiling. The floor in such a room as this should either be entirely covered with plain carpeting, or, if it has rugs at all, there should be several, as one single rug, not entirely covering the floor, would have the effect of confining the apparent size of the room to the actual size of the rug. If the doors and windows in such a room are high and narrow, they can be made to come into the scheme by placing the curtain and portiere rods below the actual height, and covering the upper space with thin material, either full or plain, of the same color as the upper wall. A brocaded muslin, stained or dyed to match the wall, answers this purpose admirably, and is really better in its place than the usual expedient of stained glass or open-work transom. A good expedient is to have the design already carried around the wall painted in the same color upon a piece of stretched muslin. This is simple, but effective treatment, and is an instance of the kind of thought or knowledge that must be used in remedying faults of construction. Color has much to do with the apparent size of rooms, a room in light tints always appearing to be larger than a deeply colored one. Perhaps the most difficult problem in adaptation is the high, narrow city house, built and decorated by the block by the builder, who is also a speculator in real estate, and whose activity was chiefly exercised before the ingenious devices of the modern architect were known. These houses exist in quantities in our larger and older cities, and mere slices of space as they are, are the theaters where the home-life of many refined and beauty loving intelligences must be played. In such houses as these, the task of fitting them to the cultivated eyes and somewhat critical tests of modern society generally falls to the women who represent the family, and calls for an amount of ability which would serve to build any number of creditable houses; yet this is constantly being done and well done for not one, but many families. I know one such, which is quite a model of a charming city home and yet was evolved from one of the worst of its kind and period. In this case the family had fallen heir to the house and were therefore justified in the one radical change which metamorphosed the entrance hall, from a long, narrow passage, with an apparently interminable stairway, occupying half its width, to a small reception hall, seemingly enlarged by a judicious placing of the mirrors which had formerly been a part of the "fixtures" of the parlor and dining room. The reception room was accomplished by cutting off the lower half of the staircase, which had extended itself to within three feet of the front door, and turning it directly around, so that it ends at the back instead of the front of the hall. The two cut ends are connected by a platform, thrown across from wall to wall, and furnished with a low railing of carved panels, and turned spindles, which give a charming balcony effect. The passage to the back hall and stairs passes under the balcony and upper end of the staircase, while the space under the lower stair-end, screened by a portiere, adds a coat closet to the conveniences of the reception hall. This change was not a difficult thing to accomplish; it was simply an expedient, but it has the value of carefully planned construction, and reminds one of the clever utterance of the immortal painter who said: "I never lose an accident." Indeed, the ingenious home-maker often finds that the worse a thing is the better it can be made by competent and careful study. To complete and adapt incompetent things to orderliness and beauty, to harmonize incongruous things into a perfect whole, re-

quires and exercises ability of a high order, and the consciousness of its possession is no small satisfaction. That it is constantly being done shows how much real cleverness is necessary to ordinary life and reminds one of the patriotic New York State Senator who declared that it required more ability to cross Broadway safely at high tide than to be a great statesman. And truly, to make a good house out of a poor one, or a beautiful interior from an ugly one, requires far more thought, and far more original talent than to decorate an important new one. The one follows a traveled path—the other makes it. Of course, competent knowledge saves one from many difficulties, and faults of construction must be met by knowledge, yet this is often greatly aided by natural cleverness, and in the course of long practise in the decorative arts, I have seen such refreshing and charming results from thoughtful, untrained intelligence—I might say inspiration—that I have great respect for its manifestations; especially when exercised in un-authoritative fashion.



EASTER TOYS DECORATION FOR A MUG

The Art Amateur

DECORATIONS FOR A STOOL IN WOOD-CARVING OR PYROGRAPHY

THE lumber for the top should be fourteen inches wide and one inch thick when dressed, for the side supports twelve inches wide and eleven and a half inches high, four feet being the amount required. For wood carving the choice of woods is as follows:

THE STUDY OF FORM USED IN DRAWING SCHOOLS

AS THE usual course of study at all drawing schools is based on the human figure, and as everybody naturally acquires some knowledge of its proportions and anatomy, it is not only amusing, but extremely useful, to attempt occasionally a drawing of



MR. HARE INTRODUCING YOUNG EASTER. DECORATION FOR A CHILD'S MUG

Sweet gum, sycamore, mahogany, or oak. If for pyrography, clear maple, lime, sweet gum, or basswood.

Construction: The corners are first mitered, then tacked together with one and a half inch finishing nails, corner pieces are glued and nailed in all the corners, making them wide for the top corners so that the top may be screwed to them. If desired, a loose bottom may be put in before the bottom cleats are glued up, then the top can be fitted with hinges, thus making the stool a catch-all. It will be advisable to screw a couple of battens across the grain of the wood of the top board, to prevent warping; the cleats should be low enough not to interfere with the opening and closing, the hinges should be mortised into the top board, so that it will fit flush when closed. Now to commence the carving: All the pieces are sawed out and fitted, not glued up until all the carving is finished. Take a three eighths inch hollow gouge and cut a trench all around the outline of the design, not too close up. The relief for the top should be a quarter of an inch, for the side pieces three eighths of an inch. Now with any of the hollow gouges and flat chisels, kerf the outlines. Next remove all the background with flat gouges, leaving the gouge marks hollow and clean, thus giving texture to the ground.

When this has been thoroughly done commence modeling by cutting away those parts that overlap each other, giving proper relief in relation to the background by cutting a little more of the ground away at these parts. Now the remainder of the modeling is done with the various gouges, taking long, thin cuts, twisting the tool to give the effect of curvature, smooth up the round parts with a flat gouge. Finish with three or four applications of raw linseed oil, or finish with beeswax, then polish with a hard brush.

ox or other animal in the attitudes proper to man. Nothing else will give one so thorough a knowledge of the points of resemblance and of difference between the outward forms of man and beast; and this pastime will make the student master of many important details of animal form which otherwise he might not observe until late in his career. Per contra, it will pay to study even man in a four-footed attitude; and it will be found that all the larger animals may be diagramized in this way: Draw an oval to include the chest and abdomen; above it a line, sagging at the middle, for the spinal column; attached to it, in front, the shoulder-blades, opening outward like the flaps of a saddle, and to those the upper fore limbs, in quadrupeds bound into the ribs by skin and muscle. The lower limbs are partly free. What are commonly called the "knees" of a quadruped, taken together with the bones between them and the fetlock, correspond in reality to the wrists and ankles in man, as a thorough study of their parts will show conclusively. The hinder limbs are formed and attached in much the same manner, except that the bones of the pelvis project backward and are joined to form a heavy solid mass, instead of being loose like the shoulder-blades, which are only slightly connected by the small collar-bone. The knees, properly so called, bend forward; while the corresponding joints of the forelegs—the elbows—bend inward. Reduce the drawing of the skeleton horse to such a diagram, representing the ribs (with abdomen added) by an oval line, and each of the larger bones by a simple heavy line, the pelvis forming a sort of U, and you will have the simplest possible conception of the framework of a quadruped, minus the head. Practise the same with the skeleton in various positions and then attempt to clothe your diagrams with flesh and skin. There is no easier way of memorizing the main facts of anatomy.

The Art Amateur

DOES every one know of the queer little—not so very little—trays that go with the Russian samovar? They are narrow and straight at the back, a little wider than the standards of the samovars under which they are placed, but in front rounding out into a sphere shape, under the spigot of the big brass urn, to hold a low, shallow brass bowl. With a small teakettle-shaped brass teapot and a brass chimney, the samovar is complete when it has one of these quaintly shaped brass trays and the bowl. A full set can be bought, if you know where to get it, for \$18, and that is certainly reasonable. The Russians make an essence of tea in the little teapot. It is exceedingly strong, is not allowed to stand on the leaves, and with every cup of tea required a small quantity of the strong tea is poured into a cup and boiling hot water added, turned on from the spigot. It is a convenient way of serving good tea to a large number of persons.

As a matter of fact, while the distinctly Russian trays are interesting and characteristic, they are not really so good to look at as the large round or oval brass trays, and these may be used for other purposes when desired. If one does not mind mixing the nationalities a little, there are big Benares brass trays which are heavy, and beautiful to behold. In the Syrian quarter they sell these by the pound at about \$1 a pound. A good-sized tray will weigh three, four, or five pounds.

A CANDELABRA of brass with five lights, which is very reasonable in price, is interesting also. It is a mixture of old and new, a lower east side piece to be found uptown now. In the center are queer figures, flat and engraved, with what appear to be Hebrew characters. The centerpiece is old, and it forms the support of the lights, which are new. A part of the base is old. Family brasses find their way into the downtown brass shops, and are there worked over with new brass into characteristic pieces. Just what, if any significance there is to five lights it is difficult to tell. At any rate this candelabra is very attractive as a candelabra, and it costs only \$7.50.

THE new souvenir cup of New York is of pewter, a couple of inches high, with New York scenes in relief on the outside. There is Grant's Tomb, of course, the Statue of Liberty, and the Soldiers and Sailors' Memorial Monument.

HANDSOME big china candlesticks have solid colors for the standard and top, while the stem is decorated with brilliant pink roses. The solid colors are in greens or pinks. The candlesticks are tall and somewhat massive in appearance.

FOR small presents tea caddy spoons are useful and less likely to be duplicated than other articles. They are reasonable in price. The spoon may go with a silver caddy if desired, but that may cost from \$50 to \$150.

FLOWER spoons are the souvenir spoons to be seen more often nowadays, and they can be found for \$1 apiece in designs of clovers, daisies, forget-me-nots, fringed gentian, golden rod iris, marigold, morning glory, pansy, ragged sailor, thistle, wild rose, and violet. They are coffee spoons, and, with gold bowls, the cost half a dollar more.

A REPRODUCTION of a handsome old hall hat-rack has a broad settle of weathered oak, and above this are wide doors of oddly shaped panes of leaded glass. There is ample space inside of this highly ornamental closet for coats and hats, and over this inclosed space is an oblong mirror extending the entire width of the piece. Hinges and knobs are of antique brass, and so are the half dozen large clothes pegs, inside of the leaded glass doors. Cushions of Spanish leather are on the comfortable seat, and some fine carving decorates the high supporting side pieces and the back of the deep seat.

THE base of a square library lamp is of Holland pottery, with quaintly formed handles protruding from the four sides. There is a mixture of yellows, deep blues, and terra cotta in the designs on the lamp, and the shade is of globe-shaped brass, with oval pieces of glass of the same colors as employed on the pottery studded in it in jewel fashion.

ART leather cushions have a deep fringe bordering them, cut out of the same piece which covers the top of the pillow. These are laced on to the under cover by leather thongs and finished at the corners with ornaments of the fringed leather.

JAPANESE porcelain chocolate pots are seen in many odd shapes and colorings. There are separate pieces, but cups and saucers of the same ware can



BORDER FOR A CHILD'S MILK BOWL

VERY charming in Copeland after-dinner coffee cups is a set with a band of flowers in brilliant colors around the top. The band is perhaps an inch in depth, with a white foundation, and on this poppies, daisies, and bachelor buttons in their natural colors, with a bit of green to bring them out. The lower part of the cup is of a soft, warm cream shade.

easily be matched to them if one should prefer the complete set.

THE shade of an exquisite sterling silver boudoir lamp is of Dresden, and it is provided with a princess burner.

The Art Amateur



DECORATION FOR AN EASTER POSTAL CARD

DEEP window seats, made of beautiful carved ebony, are either finished with a highly varnished surface or have a dull antique appearance. These are fitted with boxes inside, either in compartments or a long open space.

JARS of beautiful cloisonne enamel can be purchased for \$3.50. These are about six inches high and of a peculiar flattened shape. Candlesticks of the same enamel in graceful designs are equally as inexpensive.

ELABORATE things are to be found in writing-paper cabinets. They come in fancy woods and bronzes, cloisonne, and in silver plate or solid silver. The silver is in fancy openwork and other forms. The price for one of these, holding ten quires of paper, in the fancy silver, may cost as much as \$400, or a handsome one may be had for \$50, also in silver.

AN Egyptian bronze is equally adapted for holding a plant or a lamp burner. It has designs of decorative heads, with high head ornaments of antique style on a dull, purple-tinted ground. The old handles are fashioned like long earrings.

WATER goblets of Austrian glass with enameled flowers and leaves in natural tints look almost priceless in value, the work expended on them being so extremely fine and delicate.

GILDED silver for the table service seems to be growing more and more popular. In one of the Fifth Avenue shops, some of their finest sterling silver pieces are treated in this manner. A large fern dish with a raised design of foliage, which stands on a reflecting tray with a bordering edge of gilded silver, is certainly an effective setting for delicate green plants.

OIL and vinegar bottles have the stoppers gilded, and, in fact, every article in general use on the table is treated to an outer coating of gold.

TAPESTRY fire screens, with scenes taken from old English prints, are arranged in frames of fancy brass work. Green burlap is a favorite covering for the lower panels of high folding screens, but the newest have smaller oblong panels of tapestry as a decorative heading or an open-worked design of burnt wood.

CROSSES and crucifixes make suitable Lenten and Easter gifts. What is known as the Pugin crucifix, designed by the English architect, is one of the best liked, not only on account of its design, which is beautiful, but because of the price. It is comparatively inexpensive. It is made in different metals, gold, silver, bronze, and electroplated. A bronze crucifix will cost only 50 cents, and as a matter of artistic effect there is nothing more beautiful. A silver crucifix will cost \$1.25. The Pugin crucifix has the figure in partial relief only, with the fleur de lis around the head and the carrefour ends. The figure of the Virgin is sometimes on the reverse side. A Pugin crucifix in fire gilt will cost \$5.

THE Apostle spoons of old-time renown are made now in beautiful designs, and they are given frequently for christening gifts by godparents and friends, or are appropriate gifts at any time. Sometimes a special saint is given for the month in which the child is born, or a special one is chosen for some other reason. A very large and heavy spoon, the size and shape of a small ladle, will cost \$14. A smaller one can be had for \$7. There are sets of knife and spoon, spoon and fork, or fork and knife and spoon, all with the Apostle design. A handsome set of the knife or the fork and spoon in a case will cost \$20, and a three-piece set can be had for \$28.50. These are particularly heavy and elaborate in design. In choosing the Apostle spoon as a birthday gift, the one whose day in the calendar is nearest the natal day of the child is taken.

WALL crucifixes are quite as beautiful in bronze as in the more expensive materials. One of these in an eight-inch length will cost only \$2. A silver wall crucifix will cost \$21, and one in twelve-inch size in ebony and ivory \$21. The last mentioned is usually mounted upon a standard, but it can be separated to be placed on the wall if desired.



PEN SKETCH, BY ELLEN GRANDE

The Art Amateur

PAINTING ON GLASS

A. J. V.—In painting a transparent glass filled with clear water in which some flowers have been placed, the following method is the simplest way to proceed: Begin by making a careful drawing with a hard lead-pencil of flowers, stems, and glass in outline. Wash over the body of the glass containing water a neutral tint of Warm Delicate Gray, mixing for this Yellow Ochre, Lamp Black, and Rose Madder. When this is dry, paint in the stems as they appear, seen rather indistinctly through the glass. For ordinary flower stems we may mix Sepia, Yellow Ochre, Burnt Sienna, and Cobalt. The stems will be grayer in color than seen outside the glass, and the outlines will be broken and indistinct. It will be natural to suppose that the background placed behind the glass will influence the color; therefore when laying in the general tone of the glass observe what color is seen through it, and let the principal color effect of the background dominate the local tint of the glass. For example, if the background is yellow, the local tone of the glass in front will be distinctly yellow in effect. If the background be blue or pink or greenish gray, this tint will show its color through the glass. The stems will then be brown or green, with touches of blue or pink or yellow at the edges, and elsewhere according to the effect of light thrown upon them through the glass. Such effects should always be studied from nature to be of any value. The "transparent" effect is obtained by crisp touches of high light on the edges of the glass and sharp accents of shadow in parts. In finishing such a study, a good result is obtained by dragging a strong, high light across the front of the glass, observing closely where this light strikes the glass in nature. If you will keep the colors pure and on a high key, only darkening the tones where it appears necessary, you will avoid the "muddy" look you speak of. (2) To paint apple-blossoms, the darkest shadow color may be of Raw Umber, Cobalt Blue and white, with a touch of Scarlet Vermilion worked into it where the pink tinge grows through it. Toward the base of the petals, which are almost white, the shadows are greener, and can be obtained by mixing Pale Lemon Yellow and Ivory Black. Take off the rawness of the white lights with Yellow Ochre. Mix Scarlet Vermilion and white for the pink tint; make it stronger for the buds, and work in Rose Madder for the darker tones. For the highest lights use a little Pale Lemon Yellow mixed with white. For the centers use Pale Lemon Yellow, Light Cadmium, and Raw Sienna.

NEW IN CERAMICS

THE forms and decorations of fine china are an ever present source of interest to lovers of the ceramic art, says the *Public Ledger*. So many rare conceptions in color and decorations are to be found in the popular pottery of the day that there seems scarcely room for anything new to develop, yet something new is always coming up in these, as in other things.

Among fine pottery that is attracting some attention at present is the Austrian Teplitz ware. A greater variety of form and wealth of color can scarcely be found in any single line of fine china. In its forms mythology, history, fiction, and Bible lore are represented. A simple dish of Teplitz tells a story in itself. A piece of this ware illustrating the temptation was seen in a collection not long since. It was bowl shaped, ornamented with clusters of purple grapes against the pearl color of the bowl. Standing in bold relief against the dish

were the two figures of Eve and Satan, the former in a graceful, languorous position, the latter crouched opposite. These figures were of a bronze green shade. The top of the bowl displayed a little gilding.

Another piece of Teplitz, representing Ben Hur in the chariot, is striking and full of action. The chariot, of white, beautifully shaded at the bottom with tints of green, and Ben Hur, a gilded figure, poised at the back, holding the reins that pass over the chariot to horses left to the imagination, made up this interesting illustration of the popular Austrian ware.

A scheme of decoration that is finding favor with many just now is that of small winged flies and bright-colored beetles. Grasshoppers, katydids, dragon flies, lady bugs, and kindred insects are represented with graceful realism on many of the newest plates, cups, and saucers, candlesticks, and other pieces. A pleasing background to be found in this style of ware is that of a semi-cloudy sky or a sunset. A conventional design of dragon flies is represented by placing the units in regular line and closely overlapping the wings. The delicate beauty of the coloring of dragon flies' wings makes them a most valuable suggestion for ornamentation of this kind.



PEN SKETCH BY ELLEN GRANDE

The whimsical katydid forms an appropriate design for smoking sets, calendar frames, and for odd pieces of bric-a-brac.

One of the daintiest conceptions of the potter's art is Wedgwood china. Since a set of dishes of this ware was selected for the White House, Wedgwood has enjoyed a special vogue with the fashionable. The graceful antique medallion ornamentation on semi-opaque grounds of beautiful shaded color has endeared this fine pottery to all lovers of Grecian design in figure and drapery. Wedgwood china was at the start very simple and much like common clay pottery until Joshua Wedgwood aspired to decorate his wares with designs after those seen in the Sir William Hamilton collection of antiquities. The Portland vase is the most celebrated piece of Wedgwood china.

In selecting brushes for landscapes, let the sables be rather full, to avoid dryness of touch, particularly in the drawing of branches. Both bristles and sables should be placed in water for an hour or so before work, which makes them more easy to clean afterward, and tends to preserve them. Short bristles are most useful in landscape; nevertheless, a few long, slender, and very elastic bristles are used to introduce touches of color into masses already laid and still wet. The badger-hair blender is also useful, but has its inconveniences. Much used, it gives a soft and weak appearance to the work, and is destructive of firmness and relief. It is best to restrict its use to the skies and water. The blender should be very soft and supple, and should have a strong handle.

The Art Amateur

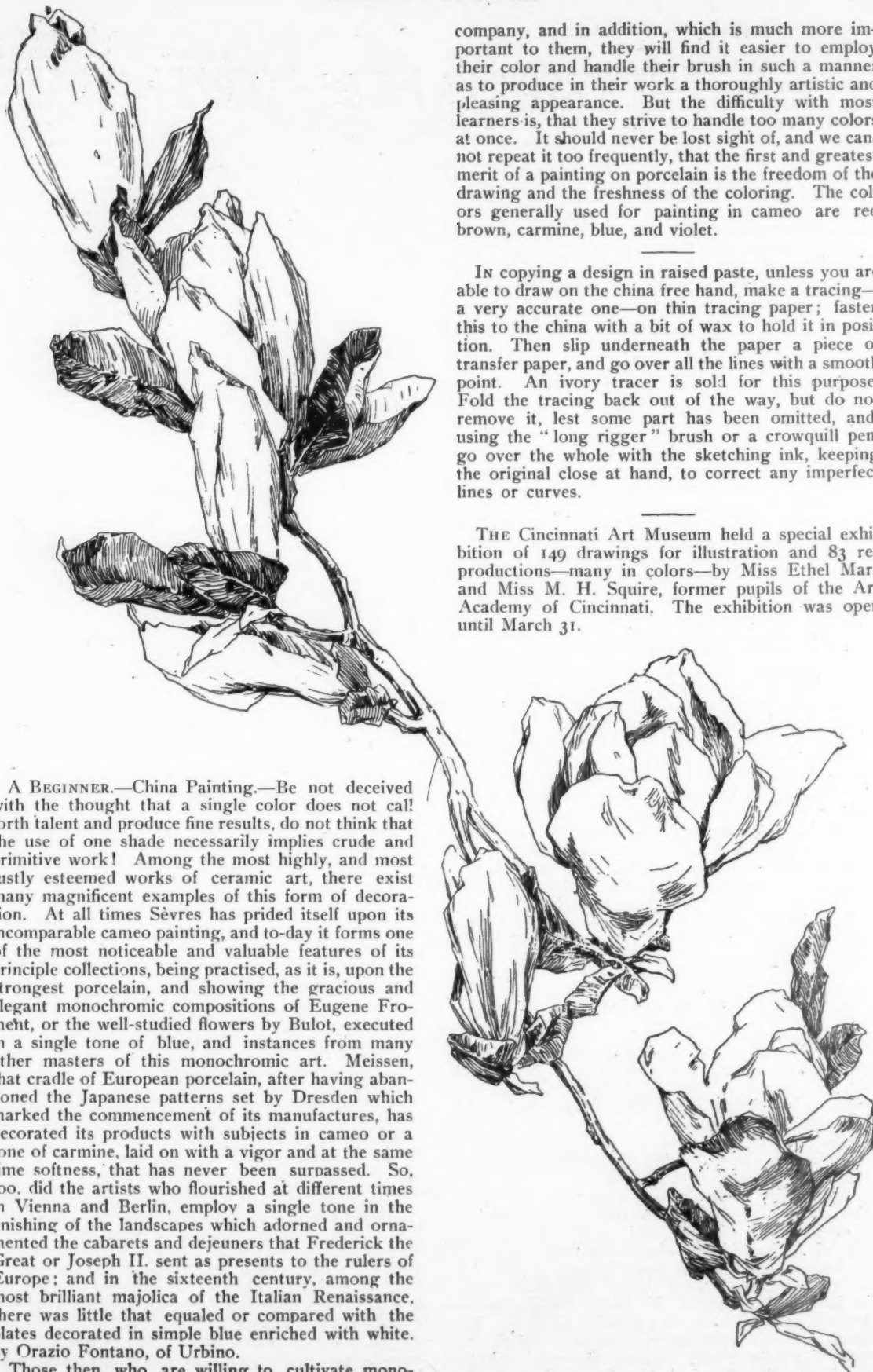
company, and in addition, which is much more important to them, they will find it easier to employ their color and handle their brush in such a manner as to produce in their work a thoroughly artistic and pleasing appearance. But the difficulty with most learners is, that they strive to handle too many colors at once. It should never be lost sight of, and we cannot repeat it too frequently, that the first and greatest merit of a painting on porcelain is the freedom of the drawing and the freshness of the coloring. The colors generally used for painting in cameo are red brown, carmine, blue, and violet.

IN copying a design in raised paste, unless you are able to draw on the china free hand, make a tracing—a very accurate one—on thin tracing paper; fasten this to the china with a bit of wax to hold it in position. Then slip underneath the paper a piece of transfer paper, and go over all the lines with a smooth point. An ivory tracer is sold for this purpose. Fold the tracing back out of the way, but do not remove it, lest some part has been omitted, and, using the "long rigger" brush or a crowquill pen, go over the whole with the sketching ink, keeping the original close at hand, to correct any imperfect lines or curves.

THE Cincinnati Art Museum held a special exhibition of 149 drawings for illustration and 83 reproductions—many in colors—by Miss Ethel Mars and Miss M. H. Squire, former pupils of the Art Academy of Cincinnati. The exhibition was open until March 31.

A BEGINNER.—China Painting.—Be not deceived with the thought that a single color does not call forth talent and produce fine results, do not think that the use of one shade necessarily implies crude and primitive work! Among the most highly, and most justly esteemed works of ceramic art, there exist many magnificent examples of this form of decoration. At all times Sèvres has prided itself upon its incomparable cameo painting, and to-day it forms one of the most noticeable and valuable features of its principle collections, being practised, as it is, upon the strongest porcelain, and showing the gracious and elegant monochromatic compositions of Eugene Froment, or the well-studied flowers by Bulot, executed in a single tone of blue, and instances from many other masters of this monochromatic art. Meissen, that cradle of European porcelain, after having abandoned the Japanese patterns set by Dresden which marked the commencement of its manufactures, has decorated its products with subjects in cameo or a tone of carmine, laid on with a vigor and at the same time softness, that has never been surpassed. So, too, did the artists who flourished at different times in Vienna and Berlin, employ a single tone in the finishing of the landscapes which adorned and ornamented the cabarets and dejeuners that Frederick the Great or Joseph II. sent as presents to the rulers of Europe; and in the sixteenth century, among the most brilliant majolica of the Italian Renaissance, there was little that equaled or compared with the plates decorated in simple blue enriched with white, by Orazio Fontano, of Urbino.

Those then, who are willing to cultivate monochrome painting will find themselves in honorable





C O R R E S P O N D E N C E

W. JACKSON, Cleveland, O.—Paper varnish, for paper hangings and similar purposes, is made with four pounds of damar to one gallon of turpentine. The damar dissolves very readily in the turpentine, either with moderate agitation or a very gentle heat. Sometimes white or bleached resin is used instead of the damar, or the two ingredients are combined.

L. J. HORN, Memphis, Tenn.—Treatment in oil and mineral colors of Azaleas: Sketch the design very delicately on the panel with a light gray, made of white, light red, and black. Then paint the different branches either in white or red, the two colors contrasting well with the green leaves. For the white blossoms take black, blue, and white for shadows, and white for the high lights. Stamens, raw umber, and yellow ochre and white. For the shadows in red blossoms use vermilion and raw umber, carmine for deep touches, and vermilion and white for high lights. Leaves, king's yellow, and permanent blue, raw umber for shadows, and white for lights. Stems, mummy brown, and raw sienna. First trace design carefully on the panels or tiles with light gray, then commence by painting the Azaleas, choosing which branch you will paint in white flowers contrasting with the red. For the red take carmine, using gray for shadows; deeper shadows, adding purple. For the white blossoms use light gray No. 1, leaving the china for the high lights or loading permanent white upon them; yellow and bitumen for stamens. For the leaves, light and dark greens, adding mixing yellow in the lights; stems brown.

LOUIS CREGG, Binghamton, N. Y.—How Celluloid Is Made.—A roll of paper is slowly unwound, and at the same time saturated with a mixture of five parts of sulphuric acid and two of nitric, which falls upon the paper in a fine spray. This changes the cellulose of the paper into pyroxyline (gun cotton). The excess of acid having been expelled by pressure, the paper is washed by plenty of water, until all traces of acid have been removed; it is then reduced to pulp, and passed on to the bleaching trough. Most of the water having been got rid of by means of a strainer, the pulp is mixed with from 20 to 40 per cent. of its weight of camphor, and the mixture thoroughly triturated under millstones. The necessary coloring matter having been added in the form of powder, a second mixture and grinding follow. The finely divided pulp is then spread out in thin layers on slabs, and from twenty to twenty-five of these layers are placed in an hydraulic press, separated from one another by sheets of thick blotting paper, and are subjected to a pressure of 140 atmospheres, until all traces of moisture have been got rid of. The plates thus obtained are broken up and soaked for twenty-four hours in alcohol. The matter is then passed between rollers heated to between 140 and 150 degrees Fahr., whence it issues in the form of elastic sheets.

S. L. T. J.—“I am having trouble with my gold. Sometimes it comes out well, but is often very thin and discolored, while if I lay it on thicker it blisters and even runs. I am told there is too much oil in it,

but I have used no oil, nothing but turpentine to moisten it. I buy the best gold, ready prepared in boxes, and keep glass and brushes especially for it.”

Your trouble is in having used nothing but turpentine to moisten your gold. As prepared in boxes it is usually in good condition, but each successive application of turpentine, as it evaporates, adds a minute quantity of thick oil to the palette, and in a short time this accumulates so as to render the gold unfit for use. The remedy is to flood your glass with alcohol, which carries the excess of oil to the outer edge, where it may be scraped off. Then, as a general thing, wet it up with alcohol, using judgment, of course, along with the mediums, to keep it in working condition. If it dries light and chalky on the palette use turpentine. If it is a warm day and it dries too fast for convenience in working, use a little lavender; and if it begins to have the old sticky, gummy feeling, use alcohol. By a proper alternation of mediums the glass may be kept in good condition year in and year out.

F. S.—You ask why your gold rubs off. It is generally on account of too light a firing. Some makes of gold require much harder firing than others.

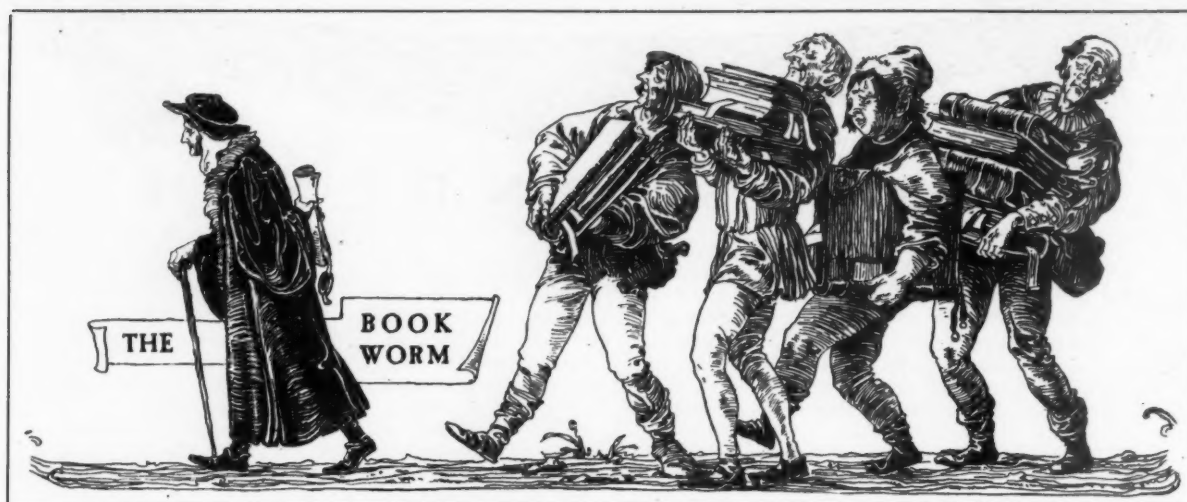
F. L. R. asks: “Is it necessary to use as much flux with the colors in working on English china as on French? I believe the English china forms with a good glaze.”

No. The result would be the same as using flux with soft colors. The excess of glazing matter would eat them up. Some persons make the mistake of using too much soft color with those that already have good glazing properties, or more often of overfiring the same. Common sense is required in this as in everything else, and it would be the same thing in working on any ware with a soft glaze. It is quite possible to give to work a high glaze and at the same time preserve all the sharpness of detail and purity of color.

T. P. P. says: “I wish to decorate something other than the conventional cup and saucer for an engagement present. Can you suggest any novelty that would be suitable?”

Why not get a square tray, a panel, or an odd-shaped plate that can be used as a plaque? Choose some design that “tells a story,” and partly surround it with a dainty wreath of your friend's favorite flower. The decoration might be in monochrome, and separated in this way from an outer border of slightly contrasting tint. A design is given in the last issue that would be very suitable, “Winter,” (cupids at a fire warming themselves).

L. C.—Dry your color before taking china to be fired. Also thoroughly dry the gold. Dusted grounds and tinted grounds should all be put in a warm oven and gradually allowed to cool. A little oven over a gas stove is best. It is a necessary piece of furniture in a ceramic studio. But do not dry paste or enamels. It has the effect of half baking them, causing them to peel off when fired.



EDGES, by Alice Woods. Such a delightful story of the love affairs of an artist who led the life of a hermit, and a brilliant young girl artist who came for rest and quiet to the little country village where the hermit resided. The dialogue is quaint, and the pen pictures of the scenes and places is altogether charming. From a little country village in America we are carried to Paris, and there the love affairs of our two artists reach a happy culmination. A small boy called Jimmy, who is devoted alike to the hermit and Eleanor, adds, in no small way, to the interest of the story. The book is full of capital illustrations by the author, of which we give an example. (The Babs Merrill Company, Indianapolis, \$1.50.)

THE MEANING OF PICTURES, by Professor John C. Van Dyke. This work is compiled from a series of six lectures given for Columbia University at the Metropolitan Museum of Art. They are now divided into six chapters, under the different headings, "Truth in Painting," "Individuality, or the Personal Element," "Imagination of the Artist," "Pictorial Poetry," "The Decorative Quality," "Subject in Painting." The student in art will find this book of the greatest possible help to him in his studies. Thirty-one full-page illustrations of famous paintings from the old masters serve to add to the interest of this delightfully written book. (Charles Scribner's Sons, \$1.25.)

IN NATURE'S REALM, by Dr. Conrad Abbott, author of "Upland and Meadow," "Notes of the Night," "Outings at Odd Times," etc. In the chapter entitled "What's in the Wind" here is a delightful bit: "Just before and just after a summer shower are supreme moments, and not only with the birds. It is worth a long walk to see the scattered chipmunks hie to their homes in the ground, and to hear the wandering squirrels chatter and to see them scamper to their hollow trees when a black cloud obscures the sun. Not so much as a drop of rain is to their liking when caught away from home. Their shelter reached, they can consider the matter at their convenience and take a shower bath if so inclined. It is the run home when it begins to rain that is ever so human and so funny. I have seen a sedate turtle look up with outstretched neck, and turning to every point of the compass when the sunshine was suddenly cut off, as if it were asking itself what is the matter? It was so strongly suggestive of this that perhaps I do not give the noise and openness of my approach the importance due to it. It is well not to be too strict in non-essentials. Had I weighed the matter over carefully

I should have missed all the merriment the anxious turtle gave me. One to go rightly afield should seek the light entertainment of fancy, as well as the solid acquisition of a fact." Other chapters: "Winter's Last Day," "In Nameless Nooks," and "Before the Rain," fairly fascinate one with their fund of humorous information and description. Ninety drawings by Oliver Kemp serve to illustrate the text. (Albert Brandt, Trenton, N. J., \$2.50.)

LETTERS AND LETTERING, a treatise with 200 examples, by Frank Chouteau Brown. This book is intended for those who have felt the need of a varied collection of alphabets of standard forms, arranged for convenient use. The work is a thoroughly practical treatise, with a chapter of well written instructions for the beginner, explaining the various tools, the different pens, papers, boards, brushes, inks, and colors, how to lay out title pages, book covers, etc., methods of enlarging for various purposes. (Bates & Guild, Boston, Mass., \$2.00.)

THE PIT, by Frank Norris. We believe this last novel by Mr. Norris to be the most notable work of American fiction in the last ten years. It is a powerful story of active American life—the fictitious narrative of a "deal" in the Chicago wheat pit. While entirely complete in itself and depending on nothing else for the interest which holds the reader from the beginning, it gains in largeness when considered as the second story in the "Epic of the Wheat," begun by "The Octopus." There is a large and elemental feeling about the conception of these books which the author's pen was peculiarly fitted to express; and in this novel he has grasped in a masterly way the essential spirit of the great city by the lakes. The social existence, the gambling in stocks and produce, the characteristic life of Chicago, form a background for an exceedingly vigorous and human tale of modern life and love. Doubleday, Page & Co. \$1.50.

LETTERING IN ORNAMENT, by Lewis F. Day. A volume ably compiled for the use of the art student in general, being an inquiry into the decorative use of lettering, past, present, and possible, showing in the old works how universal was the use in lettering in ornament; how varied, ingenious, and at times beautiful. A valuable object lesson in decorative treatment. The illustrations, 186 in number, are chosen strictly with a view to illustrate the text, which is well written and very instructive. (Imported by Charles Scribner's Sons, \$2.00.)

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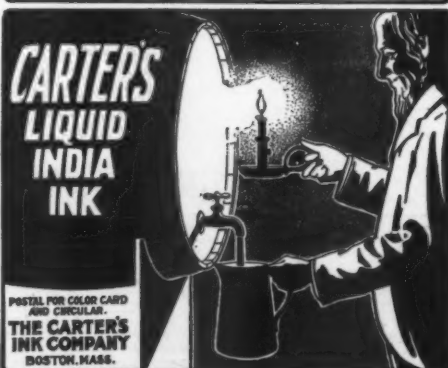
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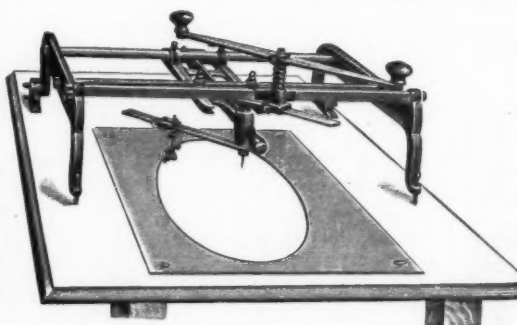
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P. E.—Drapery should always be made to indicate the form beneath it, and the folds, as far as possible, should be simplified. Separate and repeated studies of drapery on a lay figure are excellent practice. The folds once arranged remain in the same place, and therefore give one the opportunity of studying at leisure certain laws that govern the forms of folds under given conditions. A long piece of white cashmere wound around the lay figure in sweeping lines will furnish an excellent lesson. If required to fall heavily or to cling, it is necessary that the drapery should be somewhat dampened.

W. J. B.—To make a durable ebony polish give the work three successive coats of the best Copal Varnish, allowing time between each coat for thorough drying. When dry rub down with No. 00 sandpaper. Now apply a fourth coat. When this is hard rub down with flour of pumice-stone, using a little water on a pad of cotton or felt. When quite smooth and free from scratches, polish with rotten-stone and water and rub dry with cheese-cloth. When a pretty good gloss has been gotten wash off with a cloth or chamois-skin dampened with alcohol. Now put on a flowing coat of Copal Varnish, and when this has become quite dry polish. Finish with chamois-skin dampened with alcohol, a little sweet-oil, and the heel of the hand.

R. F.—Use as large a brush as you can conveniently work with. If you do this you will not need to repeat the washes, for the simple reason that you can take up more color at one time. Keep two glasses of water at your side—one to wash the brush in, the other to wet the brush for the paint. All teachers will not so advise you. Many, especially those who work in landscape, seem rather to prefer to use a glass of water darkened with every color on the palette, and the palette itself in a muddy condition. This may do for those thoroughly conversant with the art, but for the young student it would be worse than perplexing—it would be ruinous. The clearer and more delicate the tints in flower-painting the better the result.

G. L. A.—A good fixatif for charcoal and crayon drawings is made by mixing shellac with alcohol; one's own judgment must be used in regard to the proportions, and by experimenting the proper amount of liquid to be used in the tube is determined. Too much shellac will dry in scales and peel off, while too little will fail

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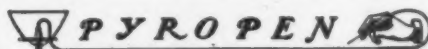
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